

# *The* NEW YORK **CLIPPER**

THE OLDEST THEATRICAL PUBLICATION IN AMERICA

MAY 15, 1918

PRICE TEN CENTS



THE NATIONAL THEATRICAL WEEKLY

**LEW GOLDER**  
ANNOUNCES  
**BILLY**  
**DUNHAM**  
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**GRACE**  
**O'MALLY**

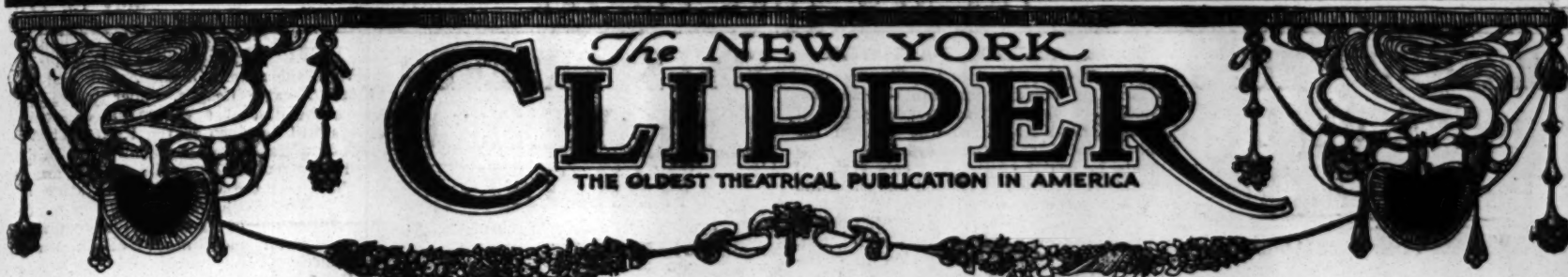
In a New Offering of Song and Comedy  
Entitled

**"A Day at Belmont"**

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**BOOKED SOLID U. B. O.**





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NEW YORK, MAY 15, 1918.

VOLUME LXVI—No. 15  
Price, Ten Cents

## FIRST SHOWS CHOSEN FOR OVER SEAS

### "TWIN BEDS" FIRST TO GO

Rehearsals of the first acts and plays to be sent overseas, under the auspices of America's Over There Theatre League, to entertain United States fighting men, is under way.

The first of the plays that will go over will be "Twin Beds." In the cast will be Margaret Mayo, author of the farce, who will portray Madge Kennedy's old role; Ray Cox, in the part that she created; William Morrissey, Inez Wilson and Roland Young. William Phinney, who was the original stage director of "Twin Beds," is rehearsing the piece.

A review, which is being rehearsed by William Morrissey, and in which the cast that will present "Twin Beds" will be seen, will precede the bigger production in the Y. M. C. A. huts behind the American trenches.

Also in rehearsal for overseas presentation are four acts which are being rehearsed by Thomas W. Gray, vaudeville author. Gray will appear in one of the acts himself.

Shows to be presented on the other side will be limited to an hour and a half. "Twin Beds" is a short farce and will have no difficulty in passing the theatrical censors on that score.

Notwithstanding the fact that the Over There Theatre League has had many volunteers from performers who want to go over to entertain America's soldiers, the ranks are by no means overcrowded. This seeming paradox has been brought about by conditions imposed by the Government that are expected to prohibit many who have volunteered, from obtaining passports.

The regulations, it is understood, are most rigid. Therefore, the committee desires to have as many applicants as possible from which to draw. It figures that a goodly percentage of those who offer their services will be unable, for one reason or another, to go.

One definite conclusion reached by the committee is that companies shall consist of but five people.

The committee prefers performers who can do specialties of their own, in addition to working in the various sketches and after-pieces which the League intends to produce for each company.

Another requirement is that one of the five be a piano player who, in addition to playing for other acts, also can play parts.

Therefore, it can readily be seen that, although there are hundreds of entertainers from whom to choose, difficulty in getting exactly what is needed is being experienced.

Those who can stage and direct acts and after-pieces also are in demand for work on this side, to prepare the pieces before they are sent over.

The League also can use a number of comedy manuscripts. In this connection, it is known that many well known authors already have donated material.

### MORE RAIDS COMING

The theatrical district is in for further raids, at uncertain hours, by the police, according to the District Attorney's office. Many complaints, it is said, have been received lately from officers of high rank in both the army and navy.

These complaints recite that soldiers and sailors, arriving at the Pennsylvania and Grand Central stations from nearby cantonments, are being systematically picked up by women of the underworld, plied with whisky or drugged and then robbed.

These women, according to the District Attorney's office, have been seen about the terminals in greater numbers lately as a result of the increase in the number of men in uniform who are visiting New York.

### QUIZ CARROLL ABOUT FINANCES

As president of the Carroll-Sheer Producing Corporation, Harry Carroll was examined in supplementary proceedings last week, in the City Court. The effort to delve into the financial condition of the Carroll-Sheer Producing Corporation was an aftermath of a judgment for \$829.20 secured against the concern by Rex McDougall, one of the original members of the cast of "Oh Look." Carroll, under examination, testified that the Carroll-Sheer concern has no assets and is practically bankrupt. The hearing was adjourned until next week, Carroll being ordered to produce the books of the corporation in court for further examination. The A. E. A. is representing McDougall.

### ILL; MARRIES; RECOVERS

PHILADELPHIA, May 13.—John S. Black, who wrote the music and lyrics of "The Three Chums," and Shirley Sherman (Shirley Shanks), a member of the Winter Garden "Doing Our Bit" company, were married by the Rev. William Chalfont here last week. And thereby hangs a tale.

Black complained of being sick. Miss Sherman declared she could cure him. A few minutes' conversation with the stricken composer, a taxi ride to the minister's residence, the tying of the knot and Black's indisposition vanished.

### N. V. A. HAD TO FILE BIG BOND

The National Vaudeville Artists, Inc., were forced to put up a bond of \$10,000 with the License Bureau of New York City, before a permit was granted the organization to hold its second annual benefit performance at the Hippodrome last Sunday. The filing of the bond was made necessary, through a new law that was passed recently, because of the activities of the charity grafters known as the fifty-fifty boys.

### WEBER & FIELDS TO CLOSE

Weber and Fields, who are appearing at the Chestnut Street Opera House, Philadelphia, in "Back Again," will close on Saturday night.

While the re-united comedians did a fairly good business in Philadelphia, it is believed that the book needs re-writing before the piece is right for a metropolitan showing.

### ACTRESS SUED FOR \$100,000

Adele Rowland was last week made defendant in a suit for \$100,000 damages brought by Roberta Menges Corwin Hill Tearle for alienation of the affections of her husband, Conway Tearle.

## SECOND ANNUAL BENEFIT OF THE N. V. A. GREAT SUCCESS

Record Breaking Crowd of 7,000 Fills Huge Hippodrome to  
Overflowing—2,500 Turned Away—Receipts Estimated  
to Total \$65,000—Galaxy of Headliners Present  
Wonderful Bill of Thirty-one Acts

The second annual benefit performance of the National Vaudeville Artists, Inc., held at the Hippodrome last Sunday evening, was an unqualified success, from every standpoint. Every seat in the huge auditorium was filled at least a half hour before the show started, and at 8.30 o'clock over a thousand occupied standing room, and the stage held in the neighborhood of eight or nine hundred more. Over twenty-five hundred were turned away.

The attendance was estimated to be slightly more than seven thousand. The gross receipts of the benefit as near as an official of the N. V. A. could estimate them early this week will total around \$65,000. This includes ticket sales, boxes, admissions, gate money, program returns and all other sources of revenue received from the benefit. It will be at least a month before a definite announcement can be made.

The bill consisted of 31 acts.

The performance started promptly at eight-thirty, the first number being the Keith Boys' Band. The boys played "The Star-Spangled Banner" and "The Marseillaise." They received an ovation, and deserved every bit of applause accorded them. Jim Morton, who did the announcing, then made his appearance on the rostrum. Jim received a reception that made the rafters ring, and after several vain efforts to quiet the crowd, announced the Seven Bricks.

The acrobats were in fine form and filled five or six minutes with some great ground tumbling. Irene Franklin and Burton Green were next. Miss Franklin found a decidedly friendly audience awaiting her, and after bowing first to the auditorium crowd, made a similar acknowledgment to the stage seat holders.

She announced that she would sing "Dirty Face," which she proceeded to do with the characteristic expression that has made her a favorite wherever vaudeville is known. Some one yelled for "Redhead," but Miss Franklin either couldn't hear the request for her old favorite, or decided that a newer song would be more desirable for an encore.

Just as the Franklin-Green act finished one of the musicians attempted to turn off the light on his music stand, and something went wrong with the wiring. A lively electrical flash or two from the stand made the audience hold its breath for a moment. Nothing happened, however, and the audience quickly forgot the incident, when Morton came ambling from the wings and announced Sophie Tucker and her Jazz Band.

James declared that Sophie was making her farewell appearances in and around New York, prior to leaving for France to entertain the soldier boys. She delivered a couple of rag numbers as only Sophie Tucker can deliver the syncopated stuff, and the Jazz Band covered itself with glory.

McIntyre and Heath were next. They

did an old-time song and dance, entitled "The Mississippi Twins," which Morton claimed they first performed in San Antonio forty-four years ago. The veteran minstrel men danced an essence incidentally, with all the grace and agility that might be expected from a pair of eighteen-year-old hoofers.

Frank Fay followed. Fay put over a ballad in excellent voice, and then showed how the same song would sound sung by a youth afflicted with ragtinitis. Trixie Friganza, following Fay, made mention of the fact that she would bring the author of the song she was about to sing before the house and let the bunch look him over. This brought Fay, who turned out to be the author of Trixie's song, back for a bit of nonsense with the buxom entertainer, that made a highly enjoyable encore. Trixie, by the way, was a bit shy on a knowledge of the verse of her first song, but managed to get away with it in great shape, anyhow.

Morton then brought out Leo Carillo, whom he described as a young man who had a bright future before him. Leo recited a poem, and for an encore offered his Italian stump speech. He was a hit.

Joe Howard, assisted by Evelyn Clark and a male quartet, put over one of his own compositions. Joe and his company could have stayed right where they were for an hour or so, if the audience could have had their way.

At this juncture United States Marshal McCarthy was introduced, and made an effective appeal for the forthcoming Red Cross drive. The marshal succeeded in selling \$5,000 worth of boxes in five minutes for the Red Cross ball, which will be held at the Astor during the latter part of May. E. F. Albee, William Fox, Marcus Loew, H. Winik, W. L. Sherry and another theatrical man whose name was not announced, were the buyers.

The Alexander Kids were one of the biggest hits of the evening. Taking up the show after the marshal had finished speaking, the children ran through a speedy routine of songs, dances and impersonations that were the real goods. The tiny tot who impersonated Chaplin is quite in a class by herself.

Herman Timberg and his Violin Girls constituted another turn that had no trouble in hitting up a fast pace, and holding it to the finish. Carl Jorn, tenor from the Metropolitan, rendered an aria or two next. Jorn has a robust voice and succeeded in filling every nook and corner of the big Hipp. McKay and Ardine sang, danced and generally tore things apart for three or four minutes. The team met with their customary recognition in the way of applause.

Lady Duff Gordon spoke for a few moments and complimented the vaudeville artists on achieving such big results in so short a time. She presented a striking appearance. The Six Brown Brothers

(Continued on page 20.)



## BIG RED CROSS DRIVE READY TO START

WILLIAM FOX IS CHAIRMAN

The plan of action to be pursued by the Allied Theatrical and Motion Picture teams in the forthcoming drive of the American Red Cross for \$100,000,000 has taken tangible shape. The campaign will begin May 20 and close the 27th.

William Fox, president of the William Fox Film Corporation, will head the theatrical and movie teams. New York's share of the fund is \$25,000,000. Theatrical campaign headquarters have been established in the Broadway Central building, at 1465 Broadway.

Theatrical managers, including both the dramatic and moving picture interests, have combined for the campaign. They are: A. L. Erlanger, Marc Klaw, E. F. Albee, Lee Shubert, David Belasco, George M. Cohan, Marcus Loew, William A. Brady, Winthrop Ames, Alf Hayman, Adolph Zukor, Charles Dillingham, Pat Casey, Augustus Thomas, William Harris, Jr., and Arch Selwyn.

Publicity for the campaign will be in charge of a corps of the best press agents in the theatrical district. Screen favorites will make personal appearances and appeals at every theatre in Greater New York.

Sydney Cohen, president of the Exhibitors' League of New York State, is chairman of a committee, consisting of representatives of the motion picture trade press, whose duty it is to line up every camera player of importance working in and around New York for appearances during Red Cross Week. The services of between 300 and 400 screen stars will be enlisted.

Among actors, actresses and movie performers who already have volunteered are: Eva Tanquay, Clara Joel, Violet Mercereau, Jane Brown, Louise Worthington, Morris McCue, Dorothy Green, Ethel Hallor, Gladys Slater, Betty Allen, Charlotte Stevenson, Jane Adams, Frances Pritchard, Sybil Carmen, Arline Chase, May Leslie, Sylvia Cassel, Lois Leigh and Helen Elby.

Sam H. Harris is chairman of a committee which is arranging for a monster vaudeville and theatrical benefit at the Century Theatre Sunday night, May 26. Elliott, Comstock and Gest have donated the playhouse for the occasion.

A Fashion Ball will be given Saturday night of next week at the Hotel Astor. The committee in charge of this affair includes: Charles E. Gehring, chairman; John Mears, of the Coconut Grove; Stanley Sharpe, of the Winter Garden; Victor Kiraly, of the Ziegfeld Roof; John W. Rumsey, Rennold Wolf, Victor Watson, J. Fred Zimmerman, Walter J. Kingsley, Arch Selwyn, Walter Moore, Will Rogers, Alexander Leftwich, Ralph Trier, W. R. Sheehan and Harry Reichenback.

Will Rogers has offered his time during the campaign and \$100 a week during the period of the war, to the Red Cross.

It is estimated that between 6,000 and 7,000 persons identified with entertainment enterprises in the city will be enlisted.

One of the first subscriptions received by the theatrical teams was a personal one of \$1,000 by Samuel Goldfish, head of the Goldwyn Corporation, just prior to his departure for the West.

William Fox is defraying the expenses of the theatrical teams himself.

Five squads of actresses invaded Wall street Monday atop of tallyho, selling tickets at \$25 apiece to the Fashion Ball. United States Marshal Thomas McCarthy appeared at the N. Y. A. benefit at the Hippodrome Sunday night and sold three tickets for \$1,000 each to E. F. Albee, Hyman Winnick, British film producer, and Marcus Loew. At the Claridge Hotel last Saturday night Raymond Hitchcock sold \$1,800 worth of tickets at \$25 each. William Fox subscribed to a \$1,000 ticket.

### PROBE ABERDEEN'S ACTIVITIES

The District Attorney's office is conducting an investigation into the war activities of former Governor General of Canada Lord Aberdeen, who enlisted the aid of theatrical interests in his movements in behalf of the Women's National Health Association of Ireland and the Child Welfare Association.

In this connection, the association of Carl C. Diener, Lord Aberdeen's assistant, with his lordship's participation in charitable enterprises, also is being looked into by District Attorney Swann and his aides.

As a result of the Carnegie Hall fiasco, in which Charlie Chaplin, the Blue Devils of France, the Anzacs, General Pershing's veterans and other celebrities were advertised to appear at a benefit for the Child Welfare Association, but did not do so, Mr. Swann called Lord Aberdeen to his office for an explanation, the conference ending in the District Attorney requesting the nobleman to discontinue his activities in this country in behalf of so-called worthy objects.

In this connection, the Child Welfare Committee has repudiated any authorization given to his lordship to conduct a paid entertainment under its sponsorship.

Lord Aberdeen assumed responsibility for heralding the appearance of Chaplin, the French, Australian and Pershing soldiers at the Carnegie benefit, but said the responsibility of obtaining their services rested with his manager, Diener. The latter denied that he had anything to do with procuring the "talent."

When discovery was made by Assistant District Attorney Kilroe that the advertised celebrities had not appeared as advertised, he interrupted the proceedings with the order that box office admissions be refunded to those who had paid for something they did not get.

### NATHANS GETS LITTLE THEATRE

PHILADELPHIA, Pa., May 13.—Fred A. Nathans, treasurer of the Broad, has taken the management of the Little Theatre on Delancey street and will open it on Labor Day under his personal direction. The policy of the house has not been divulged, but it is understood that it will play many of the successes now playing in New York, probably some of the "intimate" plays which have been successful in the smaller houses of the metropolis of recent years. Nathans will continue in his position at the Broad and will be represented at the Little Theatre by Sam Haley, who has been connected with the little playhouse for several seasons.

### ELIZABETH THEATRE SOLD

ELIZABETH, N. J., May 13.—The Elizabeth Hippodrome, under lease to F. F. Proctor until October 6, has been sold by Louis Kamm to the Lincoln Investment Company. The price paid was \$200,000. The seating capacity of the house is 1,800, including twelve large boxes, auditorium and balcony. The stage is forty feet deep by forty-two feet.

### "THE ONLY GIRL" FOR CAMPS

John Leffler, of the producing firm of Leffler and Bratton, has volunteered his services to the Government to organize a company of "The Only Girl," Victor Herbert's musical comedy. Several members of the original cast have already been enlisted and Mr. Leffler expects that the other members will respond.

### ROBBERS SUSPECT HELD

Charles Richlefs was arrested by the police last week, suspected of being one of the gang that held up Edward Goodman, treasurer of the Eighty-first Street Theatre, on the afternoon of April 18 and got away with \$2,500. A woman who witnessed the robbery pointed him out as the one who struck Goodman with a brick.

### BEN STERN IS OUT AGAIN

Ben Stern, the veteran manager, is out again after a long illness and appears to be well on the road to complete recovery. He has been ailing for months, and six weeks ago his illness became acute and his condition caused alarm. Consequently his appearance on the street was the signal for rejoicing among his friends.

## SPECS ORDERED TO PAY EXTRA WAR TAX

### BROKERS PROTEST RULING

Thirty of the leading theater ticket speculators of this city met with Mark Eisner, Collector of Internal Revenue for the Second District, which embraces their activities, last Tuesday in an effort to reach some amicable agreement regarding the collection of the war tax from speculators. The conference lasted for several hours, but failed to produce any final results. Mr. Eisner laid down a tentative ruling to which the speculators agreed to comply, but registered their protest.

This ruling is in fact an excess profit tax, making it compulsory for all ticket brokers to pay ten per cent. of their profits as a war tax besides the tax already collected on the ticket at the time of its original sale at the box-office.

Under this new ruling, which went into effect immediately after the conference, and which will hold good until a final ruling is issued from Washington, the speculator must give up part of his own earnings. For example, a ticket costing two dollars, is purchased by the broker for \$2.20 at the box-office. The ticket is then resold by him for \$2.70, which means that the patron must pay the war tax besides the speculator's profit, 50 cents. The speculator in his turn must then pay five cents to the revenue department as an additional war tax.

The brokers claim that the matter of war tax is settled at the box office and that after a ticket is purchased and a ten per cent. war tax on its face value is paid the ticket becomes immune from further levy.

In other words they interpret the law as demanding but one war tax and that they should not be subject to a profits tax.

They further claim that, as they are doing a legitimate business, on par with any other retail exchange, they should not be forced to pay a war tax from which other merchants are exempt. They also claim that the tax is levied at those that actually frequent the shows, the patrons, and that this additional war tax cannot be paid by the patron for it is levied on their own profits.

Those represented at last Tuesday's conference with Mr. Eisner were the following firms: Joe Leblang, Leo Newman, McBrides, Tysons, N. Y. Theatre Ticket Company, Times Square Theatre Ticket Agency, Joshua Rapp, United Theatre Ticket Co., Louis Cohen, Broadway Theatre Ticket Company, J. S. Jacobs, Terminal Theatre Ticket Co., Rullman's Ticket Co., W. M. Gerson, E. Alexander, Public Service Ticket Co., Joe's Theatre Ticket Co., Bascom, Inc., Alexander's Theatre Ticket Co., and other well known theatre ticket agencies.

### ACTRESSES IN AUTO SMASH

Marie Kingsley, twenty, of 465 West Forty-seventh Street, and Arlin Enslie, twenty-two, of 35 Claremont Avenue, both actresses, received contusions on their bodies when an automobile in which they were riding collided with a tree at 116th Street and Riverside Drive and was wrecked.

The women went to their homes, following treatment. The chauffeur was removed to a hospital, suffering from lacerations on the body and a possible fracture of the left leg.

### PHILA. POLICE RAID SPECS

PHILADELPHIA, May 13.—Raids on speculators have been going on here for the last week under the direction of Captain Alfred I. Souder, of the Mayor's vice squad. Thus far over a score of speculators have been haled before the courts and were heavily fined. Captain Souder is determined to rid the city of the speculators who are charging more than 50 per cent. over the face value of the ticket.

### FIRST CO-OPERATIVE PLAY

With the advent of the Actors and Authors' Theatre League, under whose auspices the first of a contemplated season's plays will be given in the Fulton Theatre Monday, May 20, productions of \$2 calibre will be given to the public for \$1.

Plans for the opening presentation are rapidly being whipped into shape, under the direction of George Henry Trader, stage director, and Samuel Wallach, general manager.

Rehearsals of the premiere production are under way at the Fulton and everything, it is believed, will be in readiness for next Monday night.

The first matinee will be given Wednesday, May 22, after which daily matinees will be given.

The play to be finally decided upon as the opening one is "Her Honor, the Mayor," a three-act comedy by Arline Van Ness Hines. It will be preceded by a one-act play, "The Good Men Do," by Hubert Osborne, known as the McDonald prize play of Harvard.

The cast for "Her Honor, the Mayor" will be: Laura Nelson Hall, Hilda Spong, Amelia Summerville, Olive May, Grace Griswold, Ada Gilman, Julia Reinhardt, Marion Kirby, Margalo Gilmore, Auriel Lee, Florence Pendleton, Edward Fielding, Etienne Girardot, Brandon Hurst, Charles Meredith, Arthur Cornell and William Riley Hatch.

The cast for "The Good Men Do" will be: Grace Griswold, Victoria Montgomery, Grace Fisher, Mrs. Thomas A. Wise, H. Ashton Tonge and Albert Gran.

While the second play has not been determined upon definitely as yet, it is not improbable that it will be a three-act comedy-drama of the war by Captain H. H. Hughes, of the United States Army. The book of Captain Hughes' play, as yet unnamed, has been given the stamp of approval by the play-reading committee of the league, and is said to be adequate for all purposes.

### GERMAN MUSICIAN HELD

Stephen Binder, a musician, of 401 Bainbridge street, Brooklyn, was arrested last week by agents of the bureau of investigation of the Department of Justice and 500 copies of a book written by him and called "Light and Truth," were seized.

Binder had just received the book from the printer, where its progress from manuscript to completed book form had been under the observation of Federal agents. The book is a defence of Germany and an attack upon the United States. The matter it contains is so palpably seditious, it is said, that Superintendent Charles F. De Woody, of the bureau of investigation, believes it was printed solely for circulation among Germans in America with the object of weakening their loyalty to this country. The opening paragraph is said to be a blare of defiance to American authorities made under the pretext of free speech.

Binder was arraigned before United States Commissioner McGoldrick and held in \$1,000 bail. He is a naturalized American citizen.

### WILL REPAIR THEATRE

B. S. Moss's Jefferson, situated at Fourteenth street, will undergo extensive alterations during the Summer months, according to the plans of Arthur Smith, manager. Special care will be taken in the renovation of the artists' dressing rooms and stage. The interior of the house will be re-painted and other necessary repairs will be made.

### THIRD AVE. THEATRE REOPENS

The Third Avenue Theatre reopened last week with photoplays as the attraction. The house has been overhauled and redecorated and continues under the management of Martin J. Dixon.

### EDITH TALIAFERRO TO STAR

Edith Taliaferro is to star in a musical play entitled "Annabel Lee." It was written by Earle Browne and A. Baldwin Sloane is composing music for it. It will receive an early Fall production.



## ASK COURT TO STOP THEATRE OPENING

### CLAIM SYMPHONY BLDG. ILLEGAL

Louis Jacobs, described in the court papers as a taxpayer, has started injunction proceedings, with a view to preventing the new Symphony Theatre, at Broadway and 95th Street, from opening, as per announcement, on May 17. Through his attorneys, Rogers and Rogers, Jacobs has asked Justice Greenbaum of the Supreme Court, to restrain William E. Walsh, Superintendent of Buildings of Manhattan, from issuing a permit to the Kennedy Theatre Company, the promoters of the Symphony, that would allow them to continue the alterations that are in progress.

According to Jacob's plea, the building which will house the Symphony is an illegal structure, the plans for alterations as filed with the Building Department of Manhattan, not complying with the code laid down by the department. Jacobs alleges that there are some twenty violations.

Another action was started by Jacobs asking an injunction against Thomas Healy and the Kennedy Theatre Company. This order also calls upon the court to issue an order to prevent the Symphony from opening. Both motions are still pending, Justice Greenbaum early this week not yet having rendered a decision in the matter.

Rogers and Rogers are attorneys for the William Fox enterprises. This fact has given rise to considerable speculation in theatrical circles. A representative of Rogers and Rogers stated that it was charged in open court last week by one of the defendants that the Fox interests were behind the effort to tie up the Symphony.

The fact that Fox controls two theatres in the vicinity of the Symphony would seem to give some color to this viewpoint. However, Rogers and Rogers denied that Mr. Fox or any one connected with him has any interest in the proceedings under way. Jacobs, according to Rogers and Rogers, has no connection whatsoever with the Fox organization.

### McKENNA HEADS I. A. T. S. E.

Stagehands, electricians and property men from Connecticut, New Jersey, Philadelphia, Boston and Baltimore, attended the annual election of the I. A. T. S. E. Local No. 1, in New York.

The result of the polling was as follows: President, C. J. McKenna, vice-president, W. S. Davies; secretary and business manager, Harry L. Abbott; business manager, Harry Palmer; secretary and treasurer, E. H. Convey; Sergeant-at-arms, J. Crockwell. J. L. Meeker, W. Bass and T. F. Burt were elected to the executive board and Charles F. Murphy and J. Tierney, trustees. C. J. McKenna was elected delegate of the New York State Federation.

Eight hundred votes were cast out of a membership of 1,200. Polls were open from 10 a. m. until 4 p. m.

President McKenna received a congratulatory telegram from William Reilly, who is touring California with Maude Adams. Harry Batty, stage carpenter at the Chicago Auditorium, wired Sergeant-at-Arms E. H. Convey, "Congratulations; may you hold office for the next twenty-five years."

### HOTELS NEAR LIBERTY THEATRES

The Commission on Training Camp Activities, which is directing the activities of the thirty-two Liberty theatres throughout the army camps, have made plans for the building of hotels near the theatres for the benefit of the actors and actresses who are playing the circuit. The matter of inadequate accommodation has been a considerable hindrance to the success of the shows, but within sixty days small lodging houses will be completed.

### REV. DEPT. AFTER TAX VIOLATORS

The Internal Revenue Department has issued a ruling making it compulsory for all vaudeville, motion picture and other theatres, as well as all other places of amusement, to conspicuously place in the lobby a sign regarding the amount of admission and war tax charged. The order has caused considerable confusion among local theatre owners and managers.

Heretofore this matter has been left to each treasurer, with the result that several owners have taken advantage of the ruling, especially in the case of motion picture houses. Several of these houses now charge 15 cents admission, including the war tax, which means that the price of admission is raised to 12 cents. The war tax that these owners turn over to the Internal Revenue Department is collected on the basis of ten cents admission, thus netting the owners an illegitimate profit. If they make returns on the basis of a twelve or thirteen-cent admission, then they are raising their price of admission under a patriotic subterfuge. Several small time vaudeville houses have also pursued this unfair policy.

The scale of prices that is exhibited in several small and big time houses, as well as most of the Broadway theatres, are technically illegal. These signs read, in the case of a 50-cent admission, "tickets, 55 cents, including war tax."

Under the new ruling a sign must be displayed having three columns, the first stating the price of admission, the second, the ten per cent war tax and the last column the total price.

The sign must have three headings—Admission, War Tax and Total—so that a twenty-five-cent admission should be listed in the following manner: 25, 03, 28.

Each proprietor is informed of this ruling at the time he pays his monthly war tax. Inspectors of the revenue department will be on the hunt for violators. The punishment for violation of these regulations is either one year's imprisonment, a thousand dollars fine, or both, within the discretion of the collector.

In addition to the above mentioned regulations, each proprietor must obtain a war tax certificate of registration, issued by the Collector of Internal Revenue, which must be posted conspicuously in the box office or other place where admissions are sold and is his credential for his authority to collect taxes on admissions.

### STRIKER SUES FOR A MILLION

The case of Elsworth Striker, booking agent, who is suing for his father's estate, consisting of half a hundred or more parcels of land in the vicinity of Fiftieth Street and Tenth Avenue, has been taken to the Court of Appeals, from which Striker is awaiting a decision.

The estate is valued at from \$500,000 to \$1,000,000. Striker's counsel consists of Moses H. Grosman, Arthur Fullman, Charles Haldane and Gilbert Hawes.

### FIELD'S MINSTRELS CLOSE

CHILLICOTHE, Ohio, May 13.—On account of wholesale depletions occasioned by the National Army draft, the A. G. Field's Minstrels ended their season prematurely May 6 at Camp Sherman. The season had another week to go, but Field decided to close rather than play the week with a company reduced in numbers. The coming season will open a week earlier and will play a return engagement at Camp Sherman.

### DONATES FUND FOR THEATRE

WASHINGTON, D. C., May 13.—Mrs. E. T. Stotesbury, of Philadelphia, has agreed to supply the funds necessary for the construction of a Liberty Theatre in Potomac Park for the benefit of soldiers and sailors stationed in and around Washington. The nearest Liberty Theatre is at Camp Meade, Maryland.

### WARWICK BACK FROM FRANCE

Captain Robert Warwick, the well known actor, who has been with the American troupes in France, is back home again. Captain Warwick is said to be engaged in some special work for the Government.

## INTERNATIONAL TO REORGANIZE CIRCUIT

### DROP HOUSES THAT LOST MONEY

When the International Circuit of Theatres holds its annual reorganization meeting on June 1, it will drop some houses that did not prove profitable during the past season and replace them with others in cities where the outlook is more rosy.

The International plays popular-priced attractions in theatres in Washington, D. C.; Louisville, Ky.; Chicago, Cleveland, Milwaukee, Detroit, Omaha and Rochester, N. Y.

Business, it is said, was not good last year on the circuit, some of the houses suffering considerably. At the coming meeting, however, it is believed that the affairs of the circuit will be straightened out.

Gus Hill, when asked about the affairs of the circuit in general and the business played to during the season just ended, in particular, answered, "When you have what they want, they'll buy it."

Mr. Hill admitted, however, that the circuit didn't always have what "they" (meaning the theatregoers) wanted.

"The trouble is," to use his words, "we did not always have good shows."

"Mutt and Jeff," "Bringing Up Father," Thurston, the magician, and one or two others, according to Mr. Hill, were exceptions to the rule. The first named attraction, according to Mr. Hill, made \$30,000 during the season just closed, while "Bringing Up Father" did almost as good. Thurston, according to the same authority, is expected to net \$40,000 for the season.

George H. Nicolai, when asked concerning the past season as a money-losing proposition, would neither affirm or deny reports to that effect. As for next season, he would say nothing. He declared that he did not know what the plans of the circuit were.

### GOV'T ADOPTS A. E. A. CONTRACT

The Commission on Training Camp Activities of the War Department having carefully investigated the relative merits of about every known form of theatrical agreement, has decided to formally adopt the Actors' Equity Association standard contract. All players engaged for productions sponsored by the Commission hereafter will receive this type of contract.

The Commission will work in closer cooperation with the A. E. A. from now on. It was announced at the headquarters of the actors' organization this week. As a start in the right direction the A. E. A. will furnish the Commission weekly with a list of members of the organization, who are disengaged, and who are willing to accept engagements with companies routed over the camp circuits.

The Commission will also keep on file the complete membership list of the A. E. A., in order to provide for sudden emergencies. At present the Commission has three shows on the circuits with several more to follow shortly.

The next show to be put out by the Commission will be "A Marriage Made in Heaven." This was written by an army officer. After touring the camp circuits the show, it is understood, will be taken over by Oliver Morosco and will open at one of the Broadway theatres in the Fall.

J. Howard Reber is the man in charge of the Commission's producing activities. The camp circuits now consist of fifteen large theatres and an equal number of smaller ones. The smaller houses are situated in the South, and the Southwest, for the better part.

### MUSICIAN CHANGES NAME

Frederick Michael Knopp, an orchestra leader, disliking his Teutonic sounding cognomen, applied to the Supreme Court last week for permission to change it to Blondell.

## CHARGE V. M. P. A. IS A MONOPOLY

The New York dailies carried the following Associated Press Despatch on Tuesday:

WASHINGTON, May 14.—Complaint alleging that the Vaudeville Managers' Protective Association is a combination in restraint of commerce, and that it collects excessive fees, dominates the vaudeville industry, and blacklists vaudeville performers who are not in good standing with the Association, was issued to-day by the Federal Trade Commission. The complaint is against the Vaudeville Managers' Protective Association, the National Vaudeville Artists, Inc., the United Booking Offices, Vaudeville Collection Agency, A. Paul Keith, E. F. Albee, Sam A. Scribner, Marcus Loew, Martin Beck, B. S. Moss, and Sime Silverman.

The Commission asserts that because of the large number of theatres controlled by the Association it is impossible for variety performers to make a living outside of these houses, and that through the creation of the monopoly the Association has opposed and practically stamped out a former association, known as the White Rats Actors' Union and Associated Actresses of America.

Regarding the collection of fees, which is limited by the law of New York to 5 per cent of the salary paid, the complaint says that the "respondents have a scheme by which performers are required to pay an additional 5 per cent or more, to a 'personal representative,' these 'personal representatives' being given franchises by the United Booking Offices, which enable them to collect fees in excess of the amount allowed by law."

Another allegation is that the vaudeville publication, *Variety*, is used as a medium for getting the Association's propaganda before the performers, and that in return for this service by *Variety* the Association requires that vaudeville performers "patronize the advertising columns of that publication to such an extent that in special issues and holiday numbers it contains about 200 pages of advertising by actors and their 'personal representatives,' which is paid for at the rate of \$125 a page."

It is charged also that the Association makes and publishes blacklists of performers and theatres, and requires its members to employ only performers who are in good standing as members of the National Vaudeville Artists, Inc., an organization the Association created to take the place of the White Rats Actors' Union.

The complaint states that the "dominant interest in the Vaudeville Managers' Protective Association is the string of theatres known as the 'Keith circuit,' of which Keith and Albee own the controlling interest."

### STARS ILL, THE HOUSE CLOSES

BOSTON, May 14.—For the first time in the theatrical history of the city, two leading theatres were forced to close their doors Wednesday night and disappoint large audiences on account of the illness of the stars. The theatres failing to give their performances were the Wilbur and the Park Square. The Wilbur was closed both matinee and evening on account of the illness of Sidney Drew, who with Mrs. Drew is appearing in the comedy, "Keep Her Smiling." This is the first time in 25 years that Mr. Drew has been forced to disappoint an audience.

Lady Chetwynd, who is playing in "Her Country" at the Park Square, telephoned Manager Fred E. Wright that she was seriously indisposed and would be unable to appear at the evening performance. Both stars were able to appear the rest of the week.

### ACTORS FREED OF DRAFT CHARGE

CHESTER, Pa., May 10.—Acting under orders from the Provost Marshal, Sheriff A. R. Granger arrested two actors, R. S. Muggridge and Teddy McNamara, playing at the Edgemont Theatre, in a vaudeville sketch called "The Count and the Maid." They were taken to Philadelphia, where they appeared in federal court, and after showing that they had not attempted to evade the draft were exonerated.



# VAUDEVILLE

## DRAFTEES MUST GET PERMIT TO ENTER CANADA

### V. M. P. A. ISSUES INSTRUCTIONS

The following instructions have been issued by the V. M. P. A. It is the desire of the managers' association that they be followed to the letter:

"All American citizens of draft age will be denied entry into Canada unless possessed of a permit from their original draft board authorizing such travel.

"This will prohibit the entry of actors falling within the regulations unless they have such permit, and the Vaudeville Managers' Protective Association has arranged for the following procedure by which the required permits may be obtained.

"The actor, at the time of receiving Canadian bookings, should call upon the local draft board in the city where he is then playing. Under direction of that board he is to prepare a telegram to his original draft board applying for a permit to travel in Canada for a specified period. Upon permission being telegraphed by his original board, the board at which application is made will issue the required permit, under Selective Service Regulation No. 156, to which regulation reference should be made by the actor at time of applying for permit.

"It is absolutely essential that every actor falling within the class covered by this order, that is, of the draft age, be provided with the necessary permit, or entry into Canada will be positively denied.

"This applies to all actors, regardless of what kind of show they are with or in, or the length of time or route in Canada."

### JANE MEREDITH IN NEW ACT

Jane Meredith will shortly begin a vaudeville tour under the management of Lewis and Gordon in a new one act dramatic playlet called "The Little Gray Dress," from the pen of a distinguished California society woman. Previous to her successful vaudeville tour in "The Cherry Tree" last season, Miss Meredith was best known to the dramatic stage as a member of "The Bird of Paradise," "A Pair of Sixes" and "Peg o' My Heart" companies.

### "FORTUNE TELLER" OPENS MAY 20

"The Fortune Teller," a new musical act, featuring Tommy Toner and numbering seven people, five of whom are girls, is in rehearsal, under the management of Herman Becker. It will be produced for the first time at the Lincoln Theatre, at Union Hill, N. J., May 20. The act was written by Joseph L. Brown and carries its own scenery.

### EDWARDS GOING TO FRANCE

M. Edwards, for many years in charge of the motion picture machine at the Palace Theatre, gave in his notice last week, and leaves this week for Y. M. C. A. work in France. Mr. Edwards will receive a banquet from the employees of the theatre before his departure.

### MATHEWS HAS CRESSY ACT

Ezra Mathews is now breaking in a new sketch under the direction of Joseph Hart, in which he is assisted by three others. The act is called "Quick Sales and Large Profits," and was written by Will Cressy.

### FELIX ADLER HAS A PARTNER

Felix Adler and Frances Ross are breaking in a new act which will be seen at the Riverside Theatre next week. This will be Adler's first appearance in a two-act.

### CHANGES ON BILLS

Jack Wilson and Company could not appear at the Royal Theatre last Monday on account of Wilson's sore foot and the act was replaced by Bert Kenney and his well known brand of "Blues."

Ray Samuels was suffering with a cold last Monday and could not appear at the Colonial Theatre. Her place was taken by Bert Melrose, who offered his single act, although he showed his new two act at the Palace Theatre last week.

Leonard and Willard could not open at the Jefferson Theatre last Monday and Josephine Davis was rushed in at the last minute to fill the gap.

### AGENTS SUE ACT

Sam Fallow and Arthur Horwitz, through their attorneys, Goldsmith & Goldsmith, have brought action against Gould and Louis for alleged breach of contract. Fallow & Horwitz, theatrical agents in the Putnam Building, claim that the act owes them \$900 in commissions.

According to the agents, they obtained a year's booking for Gould and Louis more than a year ago. According to the allegations, the act jumped the contract after two months. Fallow and Horwitz are seeking to recover commission for the unfilled ten months of the contract.

### NEW ORPHEUM TO COST \$300,000

NEW ORLEANS, May 13.—Plans for the new Orpheum Theatre have been completed by G. A. Lansberg, the architect, who recently arrived in this city to superintend the construction of the playhouse which is to cost \$300,000.

The present Orpheum Theatre closed its regular season on May 5 and will re-open on Sept. 2 if extensive alterations are completed by that time.

The new theatre will be located at University Place, and will have a seating capacity of 2,300.

### NEWHOFF-PHELPS ACT FOR REVUE

Newhoff and Phelps, well known in vaudeville as a singing act, have been signed by Sullivan and Buckley, for "The Suffragette Revue" and will portray the principal roles in the production.

### DUNHAM HAS NEW PARTNER

Billy Dunham, lately a partner of Jack Freeman, recently secured an interlocutory decree of divorce through the efforts of Jas. A. Timony. He is offering a new act with Grace O'Mally entitled "A Day At Belmont," which has been booked over the United Time.

### KOSLOFF CLOSSES

Theodore Kosloff and his Imperial Russian Ballet closed for the season at Proctor's Theatre, Newark, last Sunday night. The troupe was disbanded and Kosloff stated that he will shortly start preparations for a new act to be seen next season.

### TINK HUMPHREYS IN TOWN

Tink Humphreys, of the Western Managers' Vaudeville Association, is in town for a five days' stay. He arrived in time to witness the N. V. A. benefit and leaves on Friday for Chicago.

### NEW ACT BOOKED

Felix Bernard and Jose Termini, in a new piano and violin act, have been booked by Bernard Burke over U. B. O. time.

### BRYANT FOY ENLISTS

Bryant Foy, oldest son of Eddie Foy, was accepted as a Yeoman last Friday, and will report to the Navy Department this week.

### DUFFY AND INGLISS TO SPLIT

The vaudeville act of Duffy and Ingliss will split at the end of this week's engagement.

## LOEW ADDS TO SOUTHERN CIRCUIT

### PLANS EIGHT NEW HOUSES

ATLANTA, Ga., May 13.—E. A. Schiller, general manager of the Southern circuit of Loew theatres, announces that the season of 1918-1919 would offer about four weeks' more time to performers playing the time in the South.

Beginning September 1, eight new houses will open in the South. Those announced to open between September and November are located in Charlotte, N. C.; Petersburg, Va.; Nashville, Tenn.; Macon, Ga.; Chattanooga, Tenn.; Norfolk and Richmond. The other house will be announced later.

The theatre in Charlotte will be the first to open, which will be followed by Petersburg, Nashville, and Chattanooga during September. Then the Macon, Norfolk and Richmond houses will be prepared for an October opening and the eighth house will be ready the early part of November.

Some of these houses have been leased by the Loew Circuit, while others will play the acts supplied by the circuit.

Most of the cities which will be added to the circuit are close to army camps, and it is figured by Mr. Schiller that they will be gilt-edged propositions from the start.

An announcement of the houses and their capacity will be made shortly.

The Grand Theatre here is undergoing alterations which will cost about \$50,000 and, as a result, the seating capacity of the house will be increased 500, to seat 2,500 persons.

### REWARD FOR POLITENESS

The employees of Teller's Shubert Theatre, Brooklyn, will receive by the will of the late Joseph Eisemann, a wealthy insurance man of Brooklyn, \$1,000 as a reward for courteous treatment accorded him during the many years in which he was a patron of that theatre.

Those who will share the bequest are Herbert F. Ascher, business manager; Miss Hazel Feltman, subscription clerk; Miss Ida Ackerman and Miss May Brannagan, treasurer, and Miss Annie Sheridan, chief usher.

Notice to this effect was received by Leo C. Teller, manager of the playhouse, from the executor of the Eisemann estate.

### VOLUNTEER FOR "OVER THERE"

The Hawaiian Serenaders, with A. K. Peterson, are among those who have cancelled bookings and offered their services to the "Over There" Theatre League for service in France. The troupe still has five weeks of an unfinished routing of forty-one weeks. All are out of the draft age.

### WHITE RAT HEARING ON FRIDAY

The next hearing of the White Rat investigation will be held before Referee Schuldenfrei on Friday of this week.

On account of the many postponements the hearing on Friday will begin at 10:00 a. m. and will continue throughout the day.

### DARE DEVILS STAY ON

"The First World's Congress of Dare Devils" have extended their engagement at Madison Square Garden for another week. The show is under the general direction of D. D. Schreyer.

### DINEHART WRITES NEW ACT

Allan Dinehart has just completed a new act entitled "Bumps" which will be presented by Frank Moran and Robert Hyman.

### JOLSON PLAYS FOR N. V. A.

Al Jolson did appear for the N. V. A. benefit at the Hippodrome last Sunday evening, though for a time there was much speculation as to whether or not he would, and this in spite of the fact that his name had been put on the list of star performers who would entertain. The reason for the doubt was a notice sent out from the Shubert offices, which read as follows: "Al Jolson rises to protest against the unauthorized use of his name. Mr. Jolson is giving ten performances a week at the Winter Garden, with an extra one for the Police Department on Saturday night, making three performances to-day, so his time is fully occupied. Mr. Jolson will not appear at the Hippodrome on Sunday night for the Vaudeville Actors' benefit, and the use of his name in this connection is entirely unauthorized." Nevertheless, notwithstanding and in spite of announcements to the contrary, Jolson did appear.

### CONROY AND LE MAIRE SPLIT

Frank Conroy and George Le Maire have come to the parting of the ways as vaudeville partners which has lasted for more than ten years. The new arrangement whereby Le Maire is to get another partner and Conroy is to offer a single act came as a result of an amicable business understanding. They have been partners in vaudeville and productions, having appeared in several Winter Garden shows, and have won for themselves an enviable reputation as laugh getters. The act is at the Bushwick Theatre this week, and next week they play at the Palace, which will be their last local appearance together. The week of May 27 at Henderson's Music Hall will be their final week together, and Frank Conroy will immediately start showing his new single, while Le Maire intends resting up over the summer.

### MRS. MARY E. OTT DIES

EVERETT, Mass., May 9.—Mrs. Mary E. Ott, seventy-three years of age, mother of Bob and Bill Ott, of the vaudeville stage, died at her home, 14 Irving Street, East Everett, today. She was born in New York City and lived in Chelsea until she was burned out at the big fire, and then moved to the city. She is survived by three sons and three daughters. The funeral will be held Saturday morning at 10 o'clock at Our Lady of Grace Church.

### NEW ACTS ON THE WAY

Herman Becker has in preparation eight new big girl acts, which will be booked for production during the coming summer months. Among them are: "Oh, You Devil!" "Stockings," "Help, Police!" "Yucatan" and "The Fortune Teller." The productions are all tabloid musical comedies and will be booked over U. B. O. and Pantages time.

### THE DOLLYS FOR CENTURY

The Dolly Sisters, who close with the Weber and Field show, "Back Again," at Philadelphia, Saturday night, have been engaged by Messrs. Elliot, Comstock and Gest for the Century Grove.

### VERA ROSS MISSING

Vera Ross, a dancer with Max Fink's "Gypsy Brigands," disappeared after the show had closed in Salem, Mass. News regarding her whereabouts will be appreciated by Mrs. J. J. Ross, 501 East 24th St., Paterson, N. J.

### ROGERS DONATES \$100 WEEKLY

Will Rogers, the comedian of the Follies, has been donating \$100 weekly to the Red Cross since America entered the great conflict. He says that he will continue the contribution during the period of the war.

### MCCARRON WRITES FOR LEONARD

Charles McCarron and Eddie Leonard are now engaged in writing a comedy singing drama in which Eddie Leonard will shortly appear.



# VAUDEVILLE

## PALACE

After a draggy overture and the showing of the news weekly picture came "A Wedding Day in Dogland," presented by E. Meriam, who stepped out and took a bow at the finish. The act is supposed to tell in detail the episodes after a bride and groom in dogland became married. Four scenes are shown and in the kitchen scene an elevator is introduced. The act finished big with the sliding down the incline on sleighs by the dogs, who seemed to enjoy it as much as the audience.

William Ebs offers a distinct novelty, opening in two, with the usual ventriloquial paraphernalia scattered on a gold table. Ebs does some good ventriloquial talk, opening with a dummy seated on his lap. He next removes what is apparently another dummy from a grip and has some more chatter which is entertaining. As done by all other ventriloquists, he lights a cigarette and while the dummy sings a good ballad he drinks a glass of wine. He then steps out into one and at the finish of the act, the dummy takes off his hat and walks off the stage, much to the surprise of the audience. The dummy is a midget who does a great straight for Ebs and has a good voice besides. An encore was given by the midget alone and the act was a distinct hit.

John B. Hymer and his company of six offered "Tom Walker in Dixie" with great results. Hymer has added much new material to the act since it was last seen here and his references to the Kaiser, a movie "cut-in" and the bit about the "grass on the ground" are all new and went over big. The act is running faster now than ever and "C'mon Red" is a vaudeville classic as handled by Hymer, who, by the way, is demonstrating easily that he is amongst the top notch of the so-called darky impersonators.

Elizabeth Brice, assisted at the piano by Will Donaldson, followed with a routine of scintillating song numbers which all found their mark as applause winners. Miss Brice was dressed in a beautiful blue lace gown and opened the act with a song about her lone efforts in vaudeville. Her second number was one about wearing a smile and she quickly went into a nifty little poem about things being generally true. A popular song followed and then a piano medley. A ballad and a comedy recitation followed quickly and a comedy patriotic song closed the act to big results.

Josephine Victor and Company offered an act by Harold Brighthouse entitled "Maid of France," which closed the first part and is more fully reviewed under New Acts.

After a melodyless intermission "The Spanish Dancers" from "The Land of Joy" offered a revue of Spanish songs and dances which ran for forty minutes, each of which was thoroughly enjoyed by the audience. The act is different from anything seen in vaudeville heretofore and is more fully reviewed under New Acts.

George Rockwell and Al Wood followed the Spanish Dancers and never in their young lives as vaudevillians did they score such a big hit as at this performance. George Rockwell has greatly improved his delivery, if that were possible, and Al Wood is still the smiling straight man. Their talk has been made more pointy by the addition of several new gags and bits and the crowd shouted with laughter as Rockwell bemoaned the fact that the last car had left. They then went into the banjo and tin whistle bit and after asking for several selections sat down to travesty "Il Trovatore." The boys never worked better or to better results in their lives and had to respond with a speech.

Maria Lo and Company offered their routine of dainty poses in the closing spot. The act has been greatly improved with new lighting effects and the various poses make both dainty and pretty pictures. The act was nicely appreciated in the difficult closing spot.

S. L. H.

## VAUDEVILLE REVIEWS

(Continued on page 8)

### ROYAL

The show here this week is long on comedy and entertainment and can safely be stated as the best of the season.

It is started in rapid-fire style by Potter and Hartwell, who offer a dandy novelty entitled "Bits from Variety," in which they show some new feats in the way of entertainment. The "Wall" trick is well worth while featuring. The act went over to good results.

Ed. Morton, known as vaudeville's best singing policeman, offered a routine of song numbers which stamp him as a creator of mannerisms and business in the way of putting over a song. Morton has one of the best repertoires he ever had and his drifting from comedy numbers into character songs and back again is a vaudeville relish.

Hugh Herbert is offering a dandy comedy skit called "The Lemon," in which he shows his idea of Hebrew impersonation. Be it known that Herbert is a Scotchman and is appearing as a Hebrew at a house which caters to the biggest Hebrew patronage in the city. His conception of the character and little pieces of business of a shrewd business man of the Hebraic type was greeted with acclaim and the support handed him by his capable little company left nothing to be desired. "The Lemon" is a gem and went over as a laughing hit.

Brendel and Burt followed and Miss Burt is wearing some new and splendid wardrobe, while Ed Brendel has added several new bits of business to the act and some new chatter. However, the talk could be strengthened a trifle and the act would get bigger results, although they easily scored a decided hit.

George McKay and Oattie Ardine closed the first part with as nifty a real two-day singing, talking and dancing skit as could be wanted. Miss Ardine is dancing and singing better than ever, while her work as a feeder to McKay's ad lib remarks and gags are making the points stand out more prominently than heretofore. McKay is dancing and singing in his well known style and the good natured nonsense dispensed by this act put it over to a big hit. They closed the first part in fine style.

Bert Kenney is assisted by I. R. Nobody, who is really no one at all, and his talk addressed to this imaginary partner was well pointed and was put over for laughs which were easily won. He closes with his own idea of "blues" and he could be singing them yet if he did not respond with a short speech begging to be excused. He is establishing himself as a single entertainer that is distinctly different.

Grace La Rue and pianist had an easy time in spreading class about the place. Miss La Rue is following a bill of songs but her individual efforts are stamped by the approval of the audience, who compelled her to respond with encore after encore. Miss La Rue has changed her routine but slightly since seen at the Palace and the slight change she has made has speeded things up. Her work is that of a real artist and her reception at the finish of her act spoke more than could be expressed in mere cold type.

Benny Ryan and Harriette Lee offered their old act, "You've Spoiled It," which is to vaudeville what water is to an ocean. The act offered by these two clever performers went great and, although they were following a bill of mirth and melody, managed to pull down a big hit with their work. A re-issue of a Charlie Chaplin picture entitled "A Night Out" was greeted with more laughs and the show was over at a late hour, with no one fatigued with the best all-around comedy bill of the season.

S. L. H.

### COLONIAL

Ray Samuels, billed in No. 4 position, did not appear. Bert Melrose substituted and closed the show. Nan Halperin headlined and carried off the hit of the bill with Bert Kenney a close second.

Four Sensational Boises opened with an excellent casting act in which the comedian accomplishes some wonderful double somersaults. The catchers conduct the flyers (one being a young girl) in good style and the quartette registered deserved success.

The Brown Sisters are pretty girls who are expert accordionists. They play classical and popular music but could easily add a few smiles while pounding out melodies. One of the girls uncovered some high kicking that won many hands. It would be a good idea if they offered more dancing, this would be a novelty in a musical act such as the girls offer. The audience applauded the number, but it was not necessary for them to do the encore.

Seabury and Shaw evidently have graduated from cabaret, as their every motion is of that style rather than vaudeville. The only thing to recommend the act is the pretty setting and a few steps by Seabury. Richard Conn, their pianist, announced that they would present an Argentine Jazz as the closing number. The audience were anticipating something new, but the pair went through an ordinary routine that contained little real novelty, as they surely have no conception of an Argentine Jazz dance. The programme states that Miss Shaw wrote words and lyrics, except the fourth number.

"Blue" Bert Kenney is just the type of entertainer that will undoubtedly interest any high-class audience. His material is up to the minute and uses "Nobody," an imaginary person, as his foil. At times one is forced to believe that a human being was doing straight for him, as his cross-fire gags are told in such a manner that many glanced to the opposite side of the stage expecting to see "Nobody." Two songs are rendered in great style, especially the "Blues" number. He was compelled to sing many extra verses before the audience would permit him to retire, going off with heavy applause.

Clark and Hamilton interested all with a bunch of twisted English, intermingled with songs and gags. Clark made a remark about the piano that was uncalled for. However, they scored many laughs with their "Wayward Conceit" offering.

The Arnaut Brothers opened after intermission and introduced a few new novelties not before witnessed in vaudeville, before they joined the Lauder show.

Whipple and Huston are presenting a vaudeville gem entitled "Shoes." They know how to read lines and Huston "puts over" a comedy song with a punch. The setting is a futurist shoe parlor where the lady enters for protection, as she states a man insulted her on the street. Huston as the shoe salesman shows her many different styles and shapes, receiving the shoe boxes from a contrivance worked by a lever, and also reveals a few shoes by pressing a button in a show case. Finally the lady buys the shoes called success. A flirtation follows, both walking off with a pair of baby shoes. The act is a decided novelty, well played, and scored a deserved success.

Nan Halperin presented her song cycle, in which she offers five characters, each a masterpiece. Her every move and gesture is that of a finished artiste, and enjoyed being the big hit of the programme.

Bert Melrose did his well-known single and secured many laughs, concluding with the famous Melrose fall, while many waited and applauded. The pictures closed.

J. D.

### RIVERSIDE

Dupree and Dupree, cyclists, opened the show. They had several mishaps while endeavoring to perform one of their stunts, and finally succeeded in doing it. They scored, however, despite the handicap.

Lee Alton and Cecil Allen, two classys looking, well dressed boys, in a nifty dancing and singing act came second. They sing several numbers, and do several difficult eccentric and double dances. Their work is fast, and they scored a hit, responding to an encore and several bows.

Walter DeLeon and Mary Davies, in a skit called "Behind the Front," were in the third position. The songs and stories are well rendered, and the entire act neatly put on. DeLeon is a good comedian, and gets the most out of his dialect bits. After several songs and some cross-fire, they offer a conception of how different nationalities make love that is diverting.

Aveling and Lloyd, "The Two Southern Gentlemen," in a comedy talking act, followed them. The talk is funny and well handled, and they were well liked. Several minor bits and gags were cut out, as they had to hurry in order to get to the Alhambra, where they are also appearing this week. They scored, and might have had an encore, but for this.

Trixie Friganza, that adorable comedienne, assisted by Melissa Ten Eyk and Max Weily, in a song and dance offering, held the fifth position on the bill, and scored a huge hit. Miss Friganza is also appearing at the Alhambra, and changed her costumes for her appearance at this house. She employs the same repertoire, and the same order of rendition for both houses. She started with a song about a party she attended, and followed with a knitting number, employing a trick parol, which got many laughs. She then offered a number using a bass viol, and her rendition of the song, combined with some good bits of business, was well received. Weily and Miss Ten Eyk then offer a clever dancing specialty. Miss Friganza then appears in a costume of the Civil War times, and offers a number about the modern girl's prayers. A burlesque of the dance that Miss Ten Eyk and Weily did, by Miss Friganza and Weily, closed the act.

Edna Aug opened intermission, and despite the awkwardness of the position, scored a hit. She offered a study of character types, and did each well, employing a touch of reality that is instrumental in bringing the types out more clearly. She opened with the dancing hall girl, who is looking for a partner, and followed with a washerwoman that was very cleverly done.

The headline position and honors went to "The Fountain of Youth," Gus Edwards' Annual Song Revue, with Olga Cook and Dan Healy, which closed the show. The order of numbers is as follows: The ensemble number, "I'm Looking for the Girl I Met Last Summer," was followed by "A Girl, a Drink, a Song," by Mario Villani. Miss Cook then sang "Listen to My Tra-la-la." The first scene was closed by "I'm After You," by Healy, Miss Dana and the girls. The second scene was a well-rendered toe dance by Miss Coyne. A school scene was third, and was well done.

A Neapolitan love scene, with Villani, Mendelsohn and Miss Coyne as principals, and the chorus as townspeople, was fourth. The fifth scene is on Broadway, with Healy and a flock of night owls, and is entitled "I Can't Keep Away from Old Broadway." It is a "souse" scene, but is not in the least objectionable. The Red Cross song by Miss Cook and the girls was well rendered, and was followed by "The Movie Love" scene, with Healy and seven of the girls. This was well put on, and very funny. The finale was a patriotic one, with the girls representing various Allied nations, and singing the national anthems, appropriately costumed. The act is a winner, and held them in to the last.

S. K.



# VAUDEVILLE

## FIFTH AVENUE

A good bill for the first half of the week was seen by an audience Monday afternoon that came near the capacity limit.

Williams and Bernie presented an act made up of work on the trampoline, trapeze and rings and scored a success. (See New Acts.)

The Shirley Sisters, two clever and attractive girls, were on Number 2. They opened with a song and went into a dance. Then came a solo by one of the girls, after which they both sang another number. Two solos followed and they finished with a dance. The girls sing well but their best work is their dancing. Each makes two changes of dress. They met with well deserved favor.

Jean Adair and company, two men and two women, presented "Maggie Taylor, Waitress," which scored heavily. The sketch tells the story of a widow of more than fifty years of age, Maggie Taylor, by name, who is working as waitress and chambermaid for the "meanest woman in town," proprietress of the Union Hotel. Maggie gets the munificent wage of \$3.00 per week, but she loves to work in the hotel because her late husband built it and her son, from whom she has not heard for fifteen years, was born in it.

The scene is laid in an automobile shop and the "mean" woman comes to buy a second-hand auto. Maggie drops in to buy a horn to surprise her mistress. The latter tells Maggie that as she intends to change the policy of the hotel and run it exclusively for traveling men she will employ no one but young girls, and that therefore, Maggie is discharged. At this juncture James, the long missing son appears. He is wealthy and offers to engage his mother at \$400 per month. Maggie finally recognizes her son and all ends happily.

The sketch is one of the best this stage has seen. It is full of heart interest, is well written and capably acted. Jean Adair, in the title role, carries off first honors. She makes Maggie a most lovable and sympathetic character and does work that stamps her as an actress of exceptional ability. Her support was good.

Mabel Burke rendered a patriotic animated song, with two young men plants in the balcony. Miss Burke's work was so well liked that two encores fell to her portion.

In number five position Henry Clive and Miss "D," met with success in a piano, talking and singing act. Clive opens with a line of nonsensical talk which keeps his audience laughing. Then Miss "D" sings a song, which is followed by more talk by Clive, another song by the young lady and still more talk by Clive. The act is of the "nut" variety, but is exceptionally well presented. Clive is a thorough entertainer and his partner sing well.

Dolly Hackett and Milton Francis presented an act made up of song and talk and was received with marks of approval. (See New Acts.)

Joe Towle divided his time between his nut talk and piano playing, scored a great big hit, and was called upon to respond to two encores. Towle is a prime favorite with the patrons of this house and while the Monday afternoon audience was apathetic at the start Towle finally struck his stride and then the "going" was easy.

Emma Francis and Arabs were seen in an acrobatic and dancing act, with a song throw in for good measure.

Miss Francis opens with a song. Her three Arabs then do some acrobatic stunts. A dance by Miss Francis follows, more tumbling by the Arabs, another dance and a whirlwind finish in which they all take part. Miss Francis is not very strong on singing but she is a remarkable acrobatic dancer. The work of the Arabs is first-class; they carry a special full stage setting of Oriental design.

The pictures were two comedies, "Mud" and "Whose Wife," an Educational and Hearst-Pathé.

E. W.

## VAUDEVILLE REVIEWS

(Continued on page 24)

### AMERICAN

Nine acts and a Wm. S. Hart film made up a good program.

The Pesci Duo opened the show, Monday, with a pleasing harp playing and singing act. The lady sings three selections, changing for the last from an Italian peasant to a modern evening gown. The harp accompanist is an Italian boy, who also plays a clever medley as a solo.

McKissick and De Loach, colored comedians, start in with a jolly conversation regarding the troubles of the abused husband, who detests work. They have a lively argument and a personal encounter. Then one of them changes to a dandy darkey, and plays the cornet for a lively acrobatic dance executed by his partner, including a surprising neckfall.

The Kuma Four, two women and two men in Japanese garb, give a diversified entertainment of magic and music. The mystifying production of bulky articles from seeming nowhere was cleverly done. The magic cabinet and the costume trunk, from which appeared a lady in the national costume, selected in the audience, were effective illusions. A little Japanese girl sang several selections in contralto voice, and contributed a pleasing dance in real American style. The vase trick was a good finish.

Arthur Perkoff, in "boob" make-up, and Ethel Gray, in a natty walking suit, start in with a rehearsal of the recitations and jokes which they are to give out at the party that night. He then has a confidential chat with the audience about his partner while she is changing to evening dress. A solo on the French horn is well done by the lady, and they finish with more comedy conversation and a funny dance.

"Stolen Sweets" is the title of an operatic satire presented by a composer and baritone, a tenor and the prima donna, who are rehearsing an "original" opera with the above title, but which is very much reminiscent of popular opera airs. Their conversation as to the plans for the opening performance are carried on mostly in operatic style. At the last moment the contralto disappoints, and the opening is about to be postponed. The maid who has absorbed the familiar airs during rehearsals, saves the night by singing the role. The four singers were in good voice and the act earned the liberal applause it received.

Burns and Foran started after intermission in evening clothes by singing about themselves and their offering, which included some good soft shoe dancing, then a chappie song with more foot work, and finally a dancing lesson by two Eton boys for several recalls.

Wm. K. Saxton and Co. showed their comedy sketch "Cloaks and Suits," in which the fighting brothers and partners are buncoed and robbed by a counterfeit buyer and cloak model, who empty the safe and the show case after having deluded the merchants into the belief that they have completed a big deal. The Hebrew impersonations were well done, and the comedy is snappy. The model acted like a real "vampire," and the "buyer" looked like the real article.

Wilson Brothers as the "Lieutenant and the Cop," impersonated the two singing policemen with their usual success, and the little side speeches and comedy lines, as well as their clever yodling and treble voiced singing, put the act over nicely, winning their way easily by their strictly natural action.

The Newmans, as the cowgirl and cowboy bicyclists performed some novel stunts on the wheels, including the unicycle with and without saddle. Their double whirls were well done and the boxing bout on wheels was a good comedy finish. The lady changed costumes several times throughout the act.

F. M.

### CITY

Bedford and Gardner, in a series of well executed popular dances, opened the vaudeville bill.

Willie Smith, with a girlish voice, sang four popular numbers as his offering. At times his voice cracked and one of his numbers, about a lover playing piano, is a senseless thing.

Al White and Company in a dramatic sketch, deals with a hackneyed subject in a novel light. A wealthy business man has neglected his wife, to the extent that she has become intimate with the son of a wealthy Hebrew, whose aid her husband has enlisted. The dialogue deals with the relative standing of the Jew in this country, but the father saves his boy and his friend's wife from the impending disgrace. The actors are well cast.

A Japanese soprano, Lady Suda Noi, singing popular ballads, broke through the ice that is generally prevalent at a supper show. The little lady will find traveling easy with the repertoire she now uses.

Regan and Renard, straight and Hebrew comedian, offer a combination of song and comedy. The scene is laid at a hotel and Regan furnishes the music while his partner supplies the comedy.

The Eight Dominoes, seven of whom appeared, gave snatches from grand opera, closing with the Lucia Sextette.

Hufford and Chain have a song act that stopped the show. Using their own words to the tune of the popular songs they create a jingle that is both clever and entertaining.

The dancing divertissement billed as "The Poet's Dream" turned out to be a nightmare. The five girls in the chorus and the male dancer possess neither grace nor flexibility. The leading lady is capable and blythe.

H. S. K.

### JEFFERSON

The vaudeville bill for the first half opened with the punching bag demonstration offered by The Seebacks.

Bolden and Bolden, colored comedians, were roundly applauded by the Monday audience, for both are eccentric dancers of unusual ability, while the man is also a pianist. Their routine consists of a whistling solo by the woman, a nut song by the pianist and a walk on the back of the neck at the close.

Milloy Keough and Company, two men and a woman, contribute a political sketch that has some good lines and a surprising climax. A ward boss calls off a bill because his sweetheart asks him to do this as a favor to her. After he has consented he finds that she is already married to his political rival.

Bolger Brothers are banjoints who are using numbers that caused the audience to give them a hand.

Josephine Davis sang her repertoire of published numbers. She opens with a patriotic song and then does a Hebrew dialect song. In Spanish costume she sings an appropriate number and closes with a song that is set in a recruiting office and permits her to imitate the various applicants.

"Beach at Waikiki" indicates the nature of the musical turn presented by the four men and a girl. The male quartette accompanies itself in a very catchy native melody and the tenor and basso render solos, after which two of the players render a medley of popular songs, closing with a native dance by the girl.

The next act is Leipzig, a sleight of hand performer who is an entertainer of commendable abilities.

The show closed with the acrobatic act of Bob Tip and Company.

H. S. K.

## ALHAMBRA

Richards, portrayer of dainty dancers, opened the show with his clever impersonations. His repertoire consists of the following: "The Bandbox Girl," "The Tambourine Girl," "Jack in the Box" and "The Birth of the Pond Lily." His wardrobe is appropriate, and his numbers cleverly executed. He was well liked.

Kaufman Brothers, blackface comedians, in a singing and talking act, were on second. They have good voices, and a well selected repertoire of popular numbers. The talk between songs is not in the least funny, and they continually drop out of their dialect. They should be more careful. They scored a fair-sized hit.

Max Ford and Hetty Urma, in a singing and dancing act, came third. They scored a large sized hit, and might have had an encore if they wished. They will be further reviewed under New Acts.

Willie Weston came fourth. Weston is a clever performer. He has a number of funny gags, and knows how to get them across. His comedy recitations, especially the parody on "The Face Upon the Bar-room Floor," won numerous laughs. He sang several numbers, and was forced to respond to an encore. He called upon Mike Bernard, who was in the audience, and with his assistance rendered several popular compositions.

Georges Marck's and his jungle players; were the fifth on the bill, and Marck's exhibition thrilled the audience. There is a little story wound around the act that serves to introduce Marck and his lions. Gaston Derive rescues a little girl from the hands of an organ-grinder, who had kidnapped her, and adopts her. Derive is ordered to Africa on a mission for his government. He captures several lions, and sends them to the woman he loves. While Derive and a party are having dinner at the woman's house the organ grinder passes, and seeing Derive, sets the lions free, thinking that they will kill Derive, but he succeeds in driving them back to the cage. The act scored heavily.

Aveling and Lloyd opened intermission, and despite the position, scored a hit. They open with a song, and follow with a routine of cross-fire talk that is very funny. They handle their material well, and get the most possible out of it.

Trixie Friganza, assisted by Melissa Ten Eyck and Max Welly, held the seventh place on the bill and stopped the show. Miss Friganza is a comedienne of the highest order, and aside from having lots of talent and personality, has an excellent offering. She opens with a song, and tells some funny stories while singing it. She next sings a patriotic number, while knitting. A bass viol is brought on, and from the inside she takes out a hat, and proceeds to sing another number. The bits of business at this point are extremely funny, and won many laughs. She exits to make a change, and Max Welly and Miss Ten Eyck offer a neat dancing number. They do some very difficult trick work, which won hearty applause. Miss Friganza then comes out dressed in a white costume of the Civil War period, and sings a number about the modern girl's prayers. She and Welly then burlesque the dance that he and Miss Ten Eyck did before. This was well done and was what stopped the show. For an encore, Miss Friganza sang another number about how changed she is since she has begun growing older.

El Brendel and Flo Bert, in a comedy offering called "Waiting for Her," held the seventh spot, and although they followed a big laughing hit, succeeded in scoring a good-sized one themselves. Brendel's eccentric dance is very well done, and the "breakaway" clothes deservedly won many laughs.

Hanlon and Hanlon, in a speedy acrobatic act, closed the show, and their efforts will be more thoroughly reviewed under New Acts.

S. K.



# VAUDEVILLE

## JOSEPHINE VICTOR & CO.

Theatre—Palace.  
Style—Playlet.  
Time—Twenty-one minutes.  
Setting—Special.

Josephine Victor, supported by Guy Favier, Clifford Brooke, Reynolds Evans and W. J. Wilson, offer a new act by Harold Brighthouse entitled "Maid of France," in which Miss Victor plays two roles. The act at the opening shows a deserted square of a French village where a statue of Joan of Arc is placed. A French soldier meets a flower girl and as it is Christmas eve buys a lily from her, asking her if it is true that miracles happen on Christmas eve. He comes from the same town that Joan of Arc originally come from and says he would give anything if he could but hear her voice. A British officer then tries his French on the poulu with indifferent success but places a wreath of English blossoms on the head of the statue. An Irish private in the English service then enters and some cross-fire chatter anent the origin of Joan of Arc brings the talk down to a point where the poulu explains the miracle idea. The men dose off to sleep and the statue awakens and wants to know why the English, which had oppressed France, were now on the scene. The poulu and the private explain that Germany was nearly at the gates of Paris and that England had intervened and helped France repulse them. Joan of Arc forgives England all the oppression she had suffered and then the men are rudely awakened by an American "dough boy," who tells them to hurry and catch the train which might take them right through to Berlin.

The act is splendidly presented and the performers do justice to their parts. Miss Victor plays the flower girl who sells lilies on Christmas eve and Joan of Arc, and her reading of lines are both clear and forceful. As a vaudeville feature the act is easily worth a trip once around. S. L. H.

## LOUIS BROCADES

Theatre—125th Street.  
Style—Singing and musical.  
Time—Fifteen minutes.  
Setting—Special, full stage.

An elaborate setting, pretty costumes, two pretty young women and three men in singing and instrumental music make up this act. The costuming is of the period of Louis XIV, when satin breeches, buckles and powdered wigs were the vogue. A plush drop, in semi-circle, and special electrical effects, sets the act off to advantage.

The repertoire embraces piano, flute, violin and two voice ensembles, vocal and instrumental solos, and a minuet. The two vocalists possess good baritone and soprano voices.

This act should easily hold down the opening or closing spot on big time. T. D. E.

## HANLON AND HANLON

Theatre—Alhambra.  
Style—Acrobatic.  
Time—Eight minutes.  
Setting—Full stage.

Frank and Mike Hanlon, two well built and finely developed fellows, have an excellent big time opening or closing act. They do a number of difficult "strong man" feats, the taller of the two being the bottom man. For a finish they use a trick that sends them over for a hit. The taller arches his body on a table, and the other about five yards away, balanced on a perch, leaps and is caught by the man on the table. The act is fast, and should find plenty of work, as it ranks with the best. S. K.

## NEW ACTS AND REAPPEARANCES

### FITZGIBBONS & NORMAND

Theatre—58th Street.  
Style—Comedy playlet.  
Time—Fifteen minutes.  
Setting—Special, in three.

Two people, a pretty young woman and a man made up to represent an old man, in a sketch, called "Trimming," some crossfire introducing some witty lines, and finishing with a patriotic song, make up this act.

An old man from the country visits the city on a lark. Looking about for a barber shop, he gets into a beauty parlor by mistake. He informs the pretty attendant that he wishes to be trimmed. Espying a roll of money which the old fellow has, she tells him that he has come to the right place. While he is being manicured, the roll disappears. He does not discover his loss until he leaves the parlor. He proves himself just as wise as the girl when he tells her that expecting to be robbed in the city, he placed a bomb inside the money. This scares the girl, who, trying to make the old fellow believe she was merely trying to teach him a lesson, returns the money.

The act is good for many laughs, and an appropriate patriotic song, having to do with money, puts it over for a fair-sized hit. A good small time offering. T. D. E.

### BERNARD AND TERMINI

Theatre—Eighty-first.  
Style—Piano and violin.  
Time—Nine minutes.  
Setting—In one.

Felix Bernard is a pianist and Jose Termini is a violinist. They open with a classic duet, and for their second number a popular sentimental ballad, which was played in a slipshod manner. The pianist does a bit alone, and the violinist, back stage, joins him. The effect does not justify this hiding. They close with the playing of two published numbers, during which Bernard leaves the piano to dance a few steps.

Both men are players of ordinary talent, and their opening number falls flat because it naturally follows that if they cannot play popular music in more than amateurish style, then they certainly cannot do justice to a more difficult selection. Termini has a marked tendency to play flat, while Bernard runs away from his partner. A little more diligent practice and a better choice of numbers would assure them more favorable comment. H. S. K.

### VINCENT AND KELLY

Theatre—Proctor's 125th Street.  
Style—Singing.  
Time—Eight minutes.  
Setting—In one.

Vincent is a lyric tenor, while Kelly is a baritone. Vincent opens the act with a popular song, and is interrupted by Kelly in the audience. After a little dialogue Kelly comes on the stage and renders a popular song in excellent voice. They render several selections and close the act with a patriotic ballad. To Kelly is due the credit for the warm reception the act received, for his stage manner and his splendid voice were well suited for his allotted share. Vincent is a high lyric tenor, but his voice cracks frequently during the various numbers. If he would sing in a lower key then he would stand a chance of being consistent throughout. H. S. K.

### JOHNNY JOHNSON AND CO.

Theatre—23rd Street.  
Style—Comedy playlet.  
Time—Eighteen minutes.  
Setting—Three; special.

The scene shows a Summer cottage in the mountains. Two actors have just about decided that the city is a much better place after all, for everything has gone wrong. The stouter of the two, a good natured fellow, tries to cheer the other up a bit, but fails. Along comes a beautiful girl, saying that she has come in answer to their ad for a cook. Life begins to look rosy, when the girl announces that she is not a cook, but has come for the purpose of getting their aid for some benefit her mother is giving. The thin fellow gets word that he is the father of twins, and rushes back to the city. The girl comes back, and is informed that the benefit is off, as the act cannot appear. The stout fellow and the girl made love, and decide to become partners for life. The plot is somewhat mixed, but as the act is intended only for laughing purposes, this can be overlooked. Johnson is a clever comedian, and the bulk of the work falls to him. The act should find plenty of work on the better small and big time. S. K.

### EDITH MOTE

Theatre—Harlem Opera House.  
Style—Protean singing.  
Time—Ten minutes.  
Setting—Special plush drop in one.

Miss Mote, a comely young woman who wears gowns becomingly, has a novel singing and quick change of costume act, in which she offers four song numbers, with as many changes of costumes, in something less than ten minutes.

Her first is an Irish song, her second a sentimental thing, her third a patriotic "wop" song and her fourth and last, in which she makes two changes of dress, a combination singing and dancing number.

Miss Mote has a fair soprano voice, but the act depends upon the novel lightning-like changes to command interest. At the close, Miss Mote introduces her mother and credits her with much of the success to which she attains.

A fair small time offering. T. D. E.

### MITCHELL AND KING

Theatre—Fifty-eighth Street.  
Style—Imitations.  
Time—Twelve minutes.  
Setting—In one.

Mitchell and King are two men who do several good imitations, and several unnecessary ones. The bugle calls by one of the men were perfect. One offers imitations of birds and whistles, while the other does the bugle calls. Barnyard imitations by both follow, and they close with a double "cat fight" imitation. The act is a fair small-time feature, and should find plenty of work there. S. K.

### MERRITT AND BRIDWELL

Theatre—58th Street.  
Style—Sister act.  
Time—Twelve minutes.  
Setting—In one.

These two girls have an excellent small time act. They open with one of them at the piano and the other singing. They sing several numbers, which apparently are especially written, and do it well. Their last is a patriotic song. They have a good sister act and should find plenty of work. S. K.

## THE SPANISH DANCERS

Theatre—Palace.  
Style—Spanish revue.  
Time—Forty minutes.  
Setting—Special.

The Spanish dancers from "The Land of Joy" have arrived in vaudeville minus the services of Julius Tannen, who originally supplied the comedy. Therefore this act must depend on the speed of its numbers to get it over. A chorus of sixteen Spanish beauties act as a background for several numbers and seven principals and a special leader take part.

The act starts with a Spanish song and dance where a principal is assisted by a chorus of eight girls. It runs through the first scene where five numbers are done. It is a street scene in Seville. The next scene is in one and two numbers are done. The third is a sort of grotto effect where the act gets most of its speed. Then back into one and the final scene is a garden set where the entire company takes part. But two men are introduced in the act, a Mr. Bilbao, who is a great dancer of the Spanish style, and Mr. Villa, who has a good baritone voice. Miss Doloretas is the best female dancer and both Miss Puchol and Carmen Lopez have good voices. All the dressing is of the hoop skirt and shawl style, with fans and big combs placed on the back of the heads of the girls, to add to their picturesque appearance. The principals and chorus in this revue dress alike and the dancing is mostly of the heel stamping and castanet kind.

"The Spanish Dancers" are furnishing vaudeville with a great flashy act of entertaining value and should have no trouble in headlining over the bigger circuits. S. L. H.

## FLORA STARR

Theatre—Eighty-first St.  
Style—Songs and piano-organ.  
Time—Eleven minutes.  
Setting—In one.

Flora Starr is a coloratura soprano of ability and for her vaudeville debut she has chosen a well arranged repertoire.

Her first number is a "hit" song from a popular musical comedy which highly pleased the audience, and follows this with a Spanish song in costume. At the piano she plays her impressions of a classic and popular pianist. She then sings a French ballad with flute obbligato in which she displays her coloratura and closes with a patriotic ballad.

Her middle register is quite ordinary, but her coloratura is a delightful one as far as vaudeville goes. Her piano number is inappropriate, for in it she displays no unusual ability. If she must play the piano then the best thing she could do is to play her own accompaniments or play a medley of popular songs. H. S. K.

## ARNOLD AND FLORENCE

Theatre—125th Street.  
Style—Hand-balancing.  
Time—Seven minutes.  
Setting—Full stage.

This act introduces a man and a woman, in some excellent hand-balancing. On the former falls the burden of the work, his partner merely assembling the props employed in the several feats. The first is a one-hand balance on two bottles, placed neck to neck. In succession follow balancing on tables and chairs placed on candelabra, cocktail shakers, glass tumblers, bottles, etc. Some of the stunts are difficult and daring.

A good small time opening or closing act. T. D. E.



# DRAMATIC and MUSICAL

## "THE KISS BURGLAR" WITH FAY BAINTER LIVELY AND GAY

"THE KISS BURGLAR"—A musical comedy in two acts. Book and lyrics by Glen MacDonough. Music by Raymond Hubbell. Presented at the George M. Cohan Theatre on Thursday night, May 9.

Aline	.....Fay Bainter
E. Chatterton-Pym	.....Cyril Chadwick
Mrs. E. Chatterton-Pym	.....Grace Field
Miss Harte	.....Janet Velle
Bert DuVivier	.....Armand Kalisz
Tommy Dodd	.....Harry Clarke
Oswald Gayly	.....Denman Maley
Colonel Trotovitch	.....E. Payton Gibbs
First Aide	.....H. Morrison
Second Aide	.....George Otto
A Detective	.....A. Settle
Miss Tinkle	.....Evelyn Cavanaugh
Mr. Toby	.....Richard Dore
Proprietor of Inn	.....Paul Dulzell
Walter	.....H. Coughlan
Pinkie Doolittle	.....Gertrude Harrison
Tissie Baltimore	.....June White
Rose	.....Virginia Richmond
Natalie	.....Betty Dodsworth
Page	.....Peggie Ellis

"The Kiss Burglar" is indeed a novel offering, for in it is seen Fay Bainter in the role of a musical comedy star. It is not at all unlikely that the piece will prove the cooling vintage sought after by the many who will continue to sojourn here during the Summer months.

For the hearty greeting the show met with at its opening, credit must go to the star, Fay Bainter, who crowned her steadily rising career by being cast as the leading lady in a production that is worthy of her talents. Miss Bainter has a peculiar charm, for she is not pretty, but pleasant; she cannot sing with the ease of other prima donnas, yet she gives a delightful interpretation of the music.

An American while sojourning in Trieste gets into a quarrel and steals away to the boudoir of a duchess. Instead of the jewels she willingly offers him, he exacts a kiss as his loot. But the incident is not to be forgotten and memories are once more stirred when the duchess comes to these shores as a war refugee. Here, however, her press agent stages a travesty on the kiss-burgling scene which she reconciles with her former experience. The thief in this case is only acting this very agreeable part and the combination of acting and music is one of the most delightful moments in the play. The first burglar is again met with in the Berkshires, and here again is introduced a situation which is saved by the ingenious star.

Miss Bainter rises high above her surroundings, probably due to the "flatness of the surrounding country." It is remarkable how so youthful a person has risen so rapidly to so enviable a position. Her schooling she obtained while playing stock, and it was the favorable impression she made last year in "Arms and the Maid" and later in "The Willow Tree" that probably won for her her present engagement.

It is not at all characteristic for first night audiences, which are extremely critical because of their priority, to receive a youthful aspirant with such open warmth, but the audience that jammed the Cohan Theatre Monday night left no doubt in the minds of the most skeptical as to its opinion of Miss Bainter and the piece.

Denman Maley, as the pseudo-burglar, was the cause for the many laughs that greeted his scene with the duchess. Mr. Maley exhibited excellent stage demeanor and a matter-of-fact presence that was most refreshing. The others in the cast combined to furnish the new found star with a happy medium for her versatile attainments.

The music that Raymond Hubbell has written to the book and lyrics of Glen MacDonough satisfied in every respect, and at times makes up for the deficiencies of the librettist, though the story is well woven around an amusing situation.

## "BIFF! BANG!" AT CENTURY

"Biff! Bang!" is the name of another soldier show, a musical comedy, which the naval recruits of Pelham Bay station will present at the Century Theatre for a week's engagement, beginning May 30. Six night performances and four matinees will be given, the opening performance being a matinee Memorial Day.

Upwards of 100 recruits, many of them known to Broadway, will be seen in the piece. Half of this number will portray feminine roles. The music is by Chief Bandmaster William Schroeder and the book and lyrics are by Joseph Fields, son of Lew Fields; William Israel, Robert Cohen, Frank Mills, Phillip Dunning and Jack Meagher.

Yeoman Dunning, former Shubert stage manager, is staging "Biff! Bang!" Jack Pickford, erstwhile movie star, is in the cast. Others are Robert Mantell, Jr., Hugh Dillman, Georgie Lane, Willis Clare, Henry Levey, George Wulffing, David Quixano, Arthur Lydecker, Sam Baumel, William Kipp, Jimmie Kipp, Robert Fischer, George Robinson and Harry Davis, Jr.

## REMODEL LITTLE THEATRE

The Little Theatre will be remodeled during the summer and the seating capacity increased by 200. A balcony will be put in, which will increase the number of seats from 300 to 500.

The Little Theatre will open in the fall with Maeterlinck's "Les Fiancailles," a sequel to "The Bluebird."

## EMPEY AND STAHL TO CO-STAR

Wagenhals & Kemper have engaged Rose Stahl to co-star with Sergeant Arthur Guy Empey in George C. Hazelton's new war drama "The Drums," with which these managers will make their re-entry into the producing field. Rehearsal will begin shortly under the personal direction of Collis Kemper.

## "THE LIBERTY GUN" FOR SHUBERTS

The Messrs. Shubert have acquired the producing rights to a new play, "The Liberty Gun," by Robert Mackay and Victor Mapes. The play will be staged under the direction of Frederick Stanhope with a cast that includes Robert Edeson, Malcolm Duncan, Katherine Grey, Millicent Evans and others.

## "OH, LADY, LADY" FOR LONDON

"Oh, Lady, Lady!" which is now at the Princess Theatre, will be presented in London in August. Arrangements to this end have been completed by F. Ray Comstock and William Elliott by cable with Oscar Ashe, London producer.

## "DISLOCATED HONEYMOON" CAST

Rehearsals have been begun for "The Dislocated Honeymoon," by Edgar MacGregor. Prominent in the cast are Ann Andrews, Maude Turner Gordon, Richard Pyle and Oza Waldrop. Miss Waldrop will be seen in the leading role.

## CAHILL SHOW FOR GAITY

"Just Around the Corner," Marie Cahill's latest vehicle, is slated to come to the Gaity for its New York appearance. Miss Cahill has not been seen on Broadway for some time. Dan V. Arthur is presenting the piece.

## WOODS HAS NEW PLAY

"A Night at the Front," adapted by Roi Cooper Megrue from the French, is the name of an A. H. Woods summer production. William Courtenay has been engaged for the principal role.

## MISS ADAMS IN SAN FRANCISCO

SAN FRANCISCO, Cal., May 9.—Maude Adams opens here for a two-week stay at the Columbia on May 20.

## WASH'N SQ. PLAYERS PRESENT TWO NEW PLAYS AT COMEDY

"THE ROPE"—A play by Eugene O'Neill, and "CLOSE THE BOOK," a comedy by Susan Glaspell, were new offerings by the Washington Square Players at the Comedy Theatre, Monday evening, March 13.

### CAST.

Mary Sweeney	.....Kate Morgan
Abraham Bentley	.....Whitford Kane
Annie Sweeney	.....Josephine A. Meyer
Pat Sweeney	.....Robert Strange
Luke Bentley	.....Edgingham Pinto
"Close the Book."	
Jhansi	.....Florence Enright
Peyton Adams Root	.....T. W. Gibson
Mrs. Root	.....Elizabeth Patterson
Mrs. Peyton	.....Helen Westley
George Peyton	.....J. Luray Butler
Bessie Root	.....Marjorie Vonnegut
State Senator Byrd	.....R. E. McDonald
Mrs. Byrd	.....Jean Robb

Eugene O'Neill's work is known to the Washington Square patrons through his "In the Zone" and his new work, "The Rope," written in the same pleasing style, follows the lines of his former work in that it deals with simple, impulsive folk who live their lives by the sea and get their living from it.

Miss Glaspell is also not unknown to the patrons here for two of her former works, "Trifles" and "Suppressed Desires," having proved to be among the best liked of any of the works which this very worthy organization has presented. Her "Close the Book" has for its characters three generations, while the story deals with two generations further back. It is a keen satire with a double edged effect, as it satirizes conventional and unconventional folk alike. It shows the insincerity of those who pride themselves on being sincere and the thinness of the veneer with which they endeavor to hide their weaknesses.

Whitford Kane, who was a guest player, gave a delightful characterization as Abraham Bentley. Edgingham Pinto was also a guest player.

Owing to the success of "Lonesome Like" and "The Home of the Free," these two playlets were continued on the bill, which, with four playlets, once more assumes the character which marked the earlier performances of the Washington Square Players.

### CAST FOR "A DRY TOWN"

William P. Orr and Jack Welsh have placed in rehearsal a comedy-drama called "A Dry Town," by Louis Ely, a St. Louis newspaper man. In the cast are Frank Sheridan, Edna Baker, Spencer Charters, Lawrence Eddinger, George Schaefer, Oscar Figman, Ed. Walters and Adelaide O'Connor.

### "STOP! LOOK! LISTEN!" CLOSES

The road show of "Stop! Look! Listen!" headed by Frank Connell, Viola Kane, Lida Kane and Stan Stanley, closed at Hartford, Conn., last Thursday night.

### BENEFIT AT BRONX O. H.

A benefit performance for J. J. Rosenthal, manager of the Bronx Opera House will be held at that playhouse May 19. Vaudeville will be the attraction.

### "LIBERTY GUN" NEW PLAY

The Shuberts have put into rehearsal a new play by Robert Mears Mackay and Victor Mapes, called "The Liberty Gun." Robert Edeson heads the cast.

### ABORN OPERA CO. IN BRONX

The Aborn English Grand Opera Company opens its annual summer season, on May 27, at the Bronx Opera House.

### OPENING DATES AHEAD

"Rock-a-Bye Baby"—Astor, May 22.

### OUT OF TOWN

"Loyalty"—Baltimore, Md., May 20.  
"Tea for Three"—Washington, D. C., June 2.

### SHOWS CLOSING

"A Doll's House"—Plymouth, N. Y., May 25.

### "AROUND THE CORNER" OPENS

ATLANTIC CITY, May 10.—"Just Around the Corner," a comedy, melodramatic in construction, and starring Marie Cahill, opened last night at the Apollo Theatre. George V. Hobart and Herbert Winslow are accredited the authorship of a piece that is rather artificial, unconvincing in story, and strongly reminiscent of "The Fortune Hunter."

The story deals with a New York widow who has spent the fortune left to her by her husband. To retrieve her profligacy she goes to a little country town where the sole remaining asset of her estate, a little country store, offers her opportunity for what Messrs. Winslow and Hobart evidently intended as her ingenuity and winning grace. What one sees actually is a character inherently flippant, over-sophisticated, and given exclusively to an incessant, chattering conversational disposition.

Virtue triumphant over villainy, which is the theme of the play, is very, very old and much overworked. It is satisfactory only when presented in an absolutely new and original manner—a quality which "Just Around the Corner" certainly does not possess. Then, too, the hard-fisted, plotting village financial-baron is overdone, as are most of the bucolic figures in the piece. The comedy at times shows a sparkle that gives promise of better things, but only a promise—which is never fulfilled.

Miss Cahill was not at her best either in her lines or in the songs she sang, and her supporting cast left very much to be desired.

"Just Around the Corner" is too unreal, its situations too manifestly manipulated, and its story too plagiaristic, to win a sophisticated metropolitan audience.

### DRAMATISTS' SOCIETY THRIVING

The annual meeting of the Society of American Dramatists took place last Thursday and the report of Treasurer Smith showed the society to be in a prosperous condition in spite of lessened activities due to the war. The balloting resulted in the re-election of the following: President, Augustus Thomas; vice-president, Rachel Crothers; secretary, Maurice V. Samuels; treasurer, Henry Erskine Smith.

### HARMANUS BLEEKER HALL CLOSES

ALBANY, May 14.—Harmanus Bleeker Hall, which has been housing legitimate attractions for the past season, closed last Saturday. According to F. Ray Comstock, lessee of the theatre, the season was one of the most disastrous ever met with in the history of the house, and will probably remain closed next season.

### KLAUBER NOW PRODUCER

Adolph Klauber, lately with the Selwyn forces, will enter the theatrical field as an independent producer, and also in conjunction with Selwyn & Co. His first production will be a comedy by Arnold Bennett, which will be presented in Washington in July preparatory to a New York opening this fall.

### FOUR COMPANIES FOR DRAMA

Four road companies of the German spy drama, "The Man Who Stayed at Home," have been organized to tour the country.

### SHUBERTS SELL MANY BONDS

Final returns from the managers of the various Shubert houses throughout the country show that \$8,680,425 worth of Liberty Bonds were sold at their theatres.





Founded in 1853 by Frank Queen

Published by the

CLIPPER CORPORATION

Orland W. Vaughan...President and Secretary  
Frederick C. Muller.....Treasurer

1604 Broadway, New York

Telephone Bryant 6117-6118

ORLAND W. VAUGHAN, EDITOR

Paul C. Sweinhart, Managing Editor

NEW YORK, MAY 15, 1918

Entered June 24, 1879, at the Post Office at New York, N. Y., as second class matter, under the act of March 3, 1879.

THE CLIPPER is issued every WEDNESDAY. Forms Close on Monday at 5 P. M.

#### SUBSCRIPTION

One year, in advance, \$4; six months, \$2; three months, \$1. Canada and foreign postage extra. Single copies will be sent, postpaid, on receipt of 10 cents.

#### ADVERTISING RATES FURNISHED ON APPLICATION

Chicago Office—Room 214, 35 S. Dearborn St.

Address All Communications to

THE NEW YORK CLIPPER

1604 Broadway, New York

Registered Cable Address, "AUTHORITY."

THE CLIPPER CAN BE OBTAINED WHOLESALE AND RETAIL, at our agents, Daw's Steamship Agency, 17 Green Street, Charing Cross Road, London, W. C., England; Brentano's News Depot, 37 Avenue de l'Opera, Paris, France; Gordon & Gotch, 123 Pitt Street, Sydney, N. S. W., Australia; Manila Book and Stationery Co., 128 Escolta, Manila, P. I.

## TWO THEATRE MEN GONE

The Grim Reaper took from our midst last week two men from the theatrical ranks, each of whom had won fame, one as a manager and the other as an actor—Marcus R. Mayer and Russell Bassett. Each had passed the three-score-and-ten mark, and while one retired from active work about ten years ago the other died in harness.

Marcus Mayer was a theatrical genius. Before he was thirty years of age he had won prominence as a manager, and the keenness he displayed in early manhood he retained during his nearly forty years of active work.

At twenty-five he had won honors as a newspaper man, but the managerial end of the theatrical profession appealed to him and he thrust aside prospective fame as a writer to take the management of Julia Dean Hayne, who became one of America's most popular actresses of her day.

From the very start in his new venture he showed his fitness for it. He broke away from the old methods that had been employed by his predecessors in exploiting a star and adopted a publicity campaign that had never before been attempted. Whether his newspaper training or his inventive genius, or a combination of both, was responsible, it matters not, but the fact remains that under his direction Miss Hayne gained a prominence which had not been hers and, perhaps, would never have been hers under another's guidance.

His success with this actress placed him in the front rank of managers, and with this fame the leading stars of the stage were all anxious to have him direct their tours, for they knew under him they would get publicity that had never been theirs. One after another of the noted players of this country, as well as some from England and France, came under his management, and it is claimed for him that in his career he directed the tours of more stage celebrities than any one man that ever lived.

He had the faculty of discovering some trait about the particular star or attraction he was managing and then getting the newspapers to spread it broadcast all over the country, with the result that the public paid their dollars to the box office. He was a student of human nature, and put this faculty to good account. He studied his public's taste and desires, tried to find out how the public wanted its theatrical wares

brought to their notice and gave them what they wanted.

During his career he was never connected with any but high-class attractions, and thus was never forced to claim a merit they did not possess. If a star was well known before Mayer managed him he would be famous afterwards, but he never claimed a merit for that star that he did not possess.

Since he started, more than fifty years ago, many managers have adopted his methods, but none have won the distinction that justly came to Marcus Mayer, and possibly none ever will.

Russell Bassett was another whose name belongs in the theatre's hall of fame. His career, though less dashing and brilliant than Mayer's, was still one marked by solid successes. To the present generation he was best known as the "Grand Old Man of the Movies," but to those who recall his work of a quarter of a century ago his portrayals on the dramatic stage were marked by the same artistry that made him famous on the screen.

Russell Bassett possessed one of the richest and most sympathetic voices on the stage, and while he can not be ranked among the really great actors of our stage he was still one of our very best. In his younger days he was considered one of the most prominent leading men in this country. But it was not till after he had passed middle age that he reached the pinnacle of his success. Then it was that he began to play "sympathetic" roles in which he soon took rank with the best the American stage had seen. It was then that his remarkable voice was first heard to advantage. A writer once said of him: "Russell Bassett has tears in his voice and in old men characters requiring a touch of sympathy and tenderness he has few, if any, equals on the stage."

All of which was true. That the success he attained in the spoken drama came to him in motion pictures was only natural, for he was an artist to his finger tips, was a master of facial expression and a master of pantomime.

## BETWEEN SEASONS FILMS

At the end of the regular theatrical season each year, a great many of the legitimate houses throughout the country offer motion pictures. Seven or eight years ago and for the succeeding four or five years, the change to motion pictures was usually signalized by crowded houses and very attractive profits.

For the past couple of seasons, however, more than one legitimate manager has put motion pictures in his house at the end of the regular season, and to his dismay has found that instead of the between-season movie policy being a money maker, it has depleted his bankroll to an extent that has made him feel that the films are only a fad after all.

The trouble with this type of manager is that he is living in the past instead of the present. The day when "just pictures" will draw are past and the unprogressive manager may as well realize it first as last. Pictures properly presented, however, as an attraction for the legitimate house with an off season of three or four months to fill in, can be turned to more profitable account today than ever before, providing those presenting them are equipped with the essentials of showmanship.

The first thing to be considered, of course, is the picture itself. Whatever chance the small "jitney" theatre may have of making money with cheap program pictures, the more dignified legitimate house has none at all. Allowing then that the small town legitimate house secures a high class run of film attractions for the summer season, their manner of presentation must be carefully considered.

Stage settings such as the Rialto and Strand back their pictures up with, go a great ways toward drawing patronage. Settings of this character can be rented. Courteous house attaches, uniformed ushers and artistic electrical effects are features of the modern picture show that the legitimate house playing the films as a makeshift simply must adopt, if it expects to keep up with the procession.

## Answers to Queries

S. J.—The Harlem Opera House was dedicated Sept. 30, 1899.

C. J.—Watch our route list and you will get the desired information.

Miss A. O.—Address the Pathé Exchange, 25 West 45th street.

J. E. R.—Elsie Janis appeared in several pictures for Bosworth, Inc.

H. K.—We cannot answer questions regarding the private affairs of actors.

F. W. B.—The first to do that trick was the Great Hermann, dead for many years.

W. E.—B is right. He would have to lay down another king and queen to meld 40.

B. H.—Granville Barker opened his 1915 tour of Shaw and France plays at Washington on Oct. 11, 1915.

H. T.—You can address him care of the Friars' Club. There are many non-professionals who are members.

K. H.—Julia Arthur returned to the stage, after an absence of sixteen years, in "The Eternal Magdalene."

R. K.—A full house is higher than a straight and also higher than a flush. A flush is better than a straight.

B. H.—You will find a list of the various vaudeville agents in the Clipper Red Book, obtainable at this office.

H. S. A.—Refer your inquiry to the professional department of any of the established music publishing concerns.

Arthur.—Julian L'Estrange played the role of Dufrane in the motion picture version of "Zaza," not Julian Eltinge.

B. L. M.—Take your matter up with the counsel of the Actors' Equity Association, located in the Longacre Building.

G. J.—The tilt you speak about could not have taken place at a Sunday show, because Mount Vernon is a blue town.

W. J. W.—The seating capacity of the New York Hippodrome is now 5,264. Address Mark Leuscher, Press Representative.

C. S.—We do not claim authority in this matter, so you had better refer your question to the sporting editors of the various dailies.

G. V. B.—Elsie Janis was the star of "Miss Information." E. H. Sothorn appeared in "The Two Virtues" at the Booth Theatre.

G. H.—Make application at any time during the year for companies keep on being organized and go on the road all year round.

C. E.—There is no recognized rule governing rehearsals, but precedence is usually given a headliner. The entire matter rests with the stage manager.

C. N. L.—We have no record of such a production ever being staged in New York. The name of the play was probably changed before it came here.

T. D. E.—Your salary depends entirely upon the merit of your act. There are lots of acts like the one you contemplate but there is always room for a good one.

B. J.—L. Wolfe Gilbert was formerly professional manager for Joseph W. Stern Co. He is now appearing in vaudeville with his business partner, Anatol Friedland.

## Rialto Rattles

### PROSPERITY NOTE

Billy Van has made another addition to his automobile collection. The latest is a Stutz racer.

### SEASONAL NOTE

Summer hasn't been officially declared yet. It's approaching though. Bill Lykens may doff his celebrated pearl grey derby for a panama any day now.

### THIS IS HOW WE DOPE IT OUT

After hearing Will Rogers sing and Eddie Cantor twirl a rope last Sunday evening at the Hippodrome, we've arrived at the conclusion that as a singer Will is a great rope twirler, and as a rope twirler Eddie is a great singer.

### SOUNDS REASONABLE

According to our favorite theatrical journal, the Shuberts after long negotiations have finally secured "A Place in the Sun." Can it be possible that the well-known Shubert-K. and E. war is approaching the peace terms stage at last?

### COULDN'T HAVE GONE BETTER

Tom Ellis, the English comedian, opened at the Flatbush over in the wilds of Brooklyn last week. After the Monday matinee Tom met Joe Flynn on Broadway. "How did you go, Tom?" said Joe by way of greeting. "How did I go?" replied Tom. "Why—er—I took the subway, Old Top. I say is there a better method of transportation?"

### MIGHT BE A MUCH BETTER IDEA

"It is an excellent idea to place a small orchestra behind the screen, out of sight of the audience," opines a small town picture house proprietor in a current issue of a film trade paper. Having listened to a few small-town small orchestras, we might add that it might be a much better idea to place some of them out in the alley, out of hearing of the audience as well.

### THE WOODS ARE FULL OF 'EM

High brow film fans have started a movement to establish a "Little Theatre" in New York for movie productions. Hardly seems necessary to us. If the leaders in the movement will take a half hour stroll up Third avenue any afternoon we imagine they might be able to dig up a couple of hundred little movie theatres in jig time. All nicely established, too, as far as that goes.

### COULDN'T BLAME 'EM IF HE DID

At the recent convention of the American Newspaper Publishers' Association, one of the delegates in speaking of the publicity matter sent out by various departments in Washington, declared "Most of this press agent stuff goes into the waste basket, as it is not fit to put a head on." Sounds almost like what a delegate to a convention of movie editors might say about the stuff sent out by the film press agents.

### FAMOUS SAYINGS OF FAMOUS MEN

Harry Weber—I'll take it up with the managers for you.

Jules Delmar—The transportation down south is easy.

Arthur Blondell—The Halsey is all booked up. How about Union Hill?

Henry Chesterfield—Didn't I tell you the N. V. A. Benefit would be a big success.

Pete Schmid—Did you see that big story I put over last week.

Frank Keeney—I believe there is a lot of money to be made in the show business.

### WHAT THEY USED TO BE

Ed. Morton was once a policeman in Philadelphia.

Edgar Lewis was once a mule driver in Missouri.

William A. Brady was once an usher in a San Francisco theatre.

Jack Dunham was once a stage hand in a Rockaway Beach concert hall.

You see it isn't so very hard to become famous after all.



# LONDON NEWS AT A GLANCE

LONDON, Eng., May 4.

Hetty King is playing the Moss Tour.

Frank Sley, the dancer, is still in France.

Ernie Lotinga was in a motor accident last week.

The entertainment tax yielded the sum of £5,000,000.

Mechanto goes to the Palace, Rawten-still, next week.

The Osborne Trio played the Palace, Newark, this week.

Florrie Gallimore opens next Monday at the Regent, Salford.

Cartmell and Chippendale play the Bristol Empire next week.

"The Boy" has passed its 250th performance at the Adelphi.

Margery Maude celebrated her birthday anniversary last Saturday.

Walter Dickson, one of the directors of the Empire, died last week.

Senor Angel Blanco will play the Rotunda, Liverpool, next week.

Henri Merton scored success this week at the Stockton Hippodrome.

The Six Musical Navvies were at the Empire, Ardwick, this week.

Adams and Ward are closing to-night a week at the Empire, Barnsley.

Edward Edwards and company played the Palace, Blackpool, this week.

Pte. John C. Carmody, of the Hengler Bros., is in the General Hospital, France.

"Teddy" Matthews, who was seriously ill for some time, is now slowly recovering.

The Carl Rosa Opera Company will begin a season at the Shaftesbury next Monday.

Herman Darewski is putting the music to a new play written by Harold Smith, K. C.

Holden and Graham returned to town last week after four weeks' stay in the Provinces.

The Opera House at Kirkcaldy closes to-night for the Summer. It will reopen in September.

"Madge Velma and Her Ruffles" closes to-night a week's stay at the Hippodrome, Nottingham.

"Town Topics" was revised by George Sanford at the Hippodrome, Richmond, last Monday.

That old favorite musical play, "My Sweetheart," is shortly to be revised for a tour of the halls.

Gilbert Heron has a new sketch entitled "Blind Man's Buff," which he will presently produce.

Fred Karno has moved to his new offices in Lyric Chambers, 27 Shaftesbury Avenue, London, W. C.

"Toots" Hanlon has a new act. She was at the Hippodrome, Hulme, Manchester, this week.

Hero, the French poseuse, returns to London next Monday week, to open on the Syndicate Tour.

"Cheerful" Johnnie Walker will hereafter be known as Walker Tate, the "Chalkative" Talker.

Alterations have been sanctioned by the London County Council on the Gaiety and Prince of Wales theatres.

The Brazilian Trio, Jim Inaaco, Capt. T. Jackellis and Miss Ka-Early, were at the Empire, Cardiff, this week.

Harry Beasley, the comedian, has been discharged from the Army and is working again, presenting a new act.

Shirley Kellog has rejoined the cast of "Box of Tricks" at the Hippodrome, having recovered from an attack of influenza.

Manager George B. Andrews, of the Palace, Chelsea, is a clever cartoonist, and his work is often seen on the screen.

The Four Royal Scots presented their new act, "Fisher Girls' Rehearsal," this week at the Hippodrome, Hamilton.

Queenie Craze, principal lady in "Hullo Baby," and W. G. Denton, juvenile of the same company, were married last week.

Frank Dandy, the comedian, who was recently wounded in action in France, is in the Southern General Hospital, Oxford.

Roy Dove, the juggler, has returned from a three months' engagement at the Nouveau Cirque, Alhambra and Olympia, Paris.

Weedon Grossmith was at the Coliseum this week, in "Stopping the Breach." Little Tich was also on the current bill at that house.

Nancie Hanton has relinquished her immediate bookings owing to the loss of her brother, who was killed in action at Givenchy.

Tom Conway is rehearsing new numbers for his concert party, "The Serenaders," in preparation for his opening in the Provinces in June.

Archie Howells, formerly orchestra leader at the Empire, Camberwell, switched to the Grand, Clapham, last week in a similar position.

Will B. Merry, Monty McVean and Will Clark are connected with the same concert party which entertains troops behind the firing lines in Italy.

Alfred Butt has secured the New Theatre from Dion Boucicault for the production of one of the American productions which he has secured.

Billy Danvers has purchased from R. Guy-Reeve the sole rights to "Love," an interlude for three people, and will produce it immediately.

The Enardo Bros., comedy gymnasts, returned from a month's engagement at the Olympia, Paris, are next week at the Hippodrome, Portsmouth.

"As You Were" is the title of a revue which Charles B. Cochran will presently produce at the London Pavilion. Seymour will stage the production.

H. S. Douglas, formerly of Goode and Douglas, is in the Northern General Hospital, Lincoln, suffering from wounds received in action in France.

Sergt. Harry Simms, a light comedian, who has not been forgotten in spite of the fact that he has been in the service for two years, is still in India.

"The Dream Physician," a five-act play by Edward Martyn, founder of the Irish Library Theatre, will be published next week by the Messrs. Duckworth.

"Fair and Warmer" will be produced in Manchester prior to its being brought to London, at the Prince of Wales, not the St. James, as originally intended.

Three short pieces were given at the matinee benefit given last week at the London Pavilion, for the British Committee of the French Red Cross.

A tape machine has been installed in the vestibule of the Stoll Picture Theatre, Kingsway, and ticks out the latest war news for the patrons of that house.

"Romance" ended its long London run of 1,049 performances last Saturday night at the Lyric. "The 13th Chair" closed on the same date at the Duke of York's.

Gerald du Maurier, whose father was French and his mother English, has offered his services to the War Office and applied for a commission in the Irish Guards.

"Be Careful, Baby," "The Knife," "The Naughty Wife," "Peg o' My Heart," "Lot 79" and "Nothing But the Truth," are six American plays still playing in London.

Bob Anderson and his Polo Pony has returned from a successful stay in Paris. He is booked over the Moss Empire Tour and opens May 20 at the Empire, Mansfield.

"Their Own Devices" is the title of a new play by Robert Hichens which Charles Hawtrey will soon produce at the Globe Theatre, with Marie Lohr in the leading role.

May and Ivy Royal resume work May 13 at the Palace, Plymouth. They have had numerous offers from France and America, but will not consider them till the war is over.

A matinee benefit is being organized for next Thursday at the Empire, Edmonton. The proceeds will go toward the purchase of a motor ambulance for the Military Hospital, in that city.

Dan Crew, the Scottish comedian and dancer, has changed his name to Allan Stuart, and is this week making his first appearance under his new name at the Granville, Walham Green.

Ernest Atkinson, formerly of Smythson's Agency, Newcastle-on-Tyne, has recovered from his wounds, and is now acting as guard at a prisoners-of-war camp, "somewhere" in Scotland.

The Bob Pender Troupe has just produced in London an act entitled "Getting Ready for Pantomime." It was featured in last season's pantomime in Birmingham at the Theatre Royal.

George Robey has organized a concert to take place to-morrow at the Coliseum, this city, in aid of the Manor House Orthopaedic Hospital for Discharged Soldiers and Sailors, Hempstead.

Among those who appeared at the concert given last week at the Grahame White Aviation Works, Hendon, were Dorothy Ward, Violet Carmen, Shaun Glenville, Diddy Hurl and Morny Cash.

The memorial which has been erected over the grave of the late Sir Herbert Tree, at Hempstead, is a reproduction in stone of the statue of the "Mourning Woman" in the British Museum.

Managers Braff and Perkins, of the Strand, have engaged Fred Thompson to put the finishing touches to "Pekin Polly," the musical version of "Jane," which will be that new firm's first venture in the producing line.

"One Fleeting Hour," a new musical act, will be produced next Monday in the Provinces by Albert Vivian Peake and company, under the direction of George W. Stone. The attraction comes to London two weeks later.

"Maid of the South," a new revue in three scenes by John Warr, will be produced by Walter Paskin the last week in May or the first week in June. Nita Jorche and Andy Clark have been engaged for leading roles.

Manager Turner of the Hippodrome, Stoke-on-Trent, has arranged with all companies appearing at his theatre to give Thursday matinees for the wounded soldiers in the hospitals in the North Staffordshire district.

Captain Arthur Whitby, who has put in considerable of his time acting since his return from France, will shortly appear at a special matinee performance at the New Theatre in "Kitty Breaks Loose," a new play by a new author.

Two more American plays are to invade London: "Going Up," which comes to the Gaiety under J. L. Sack, and "Very Good Eddie," which opens tonight at the Palace. "Going Up" will be given a trial at Manchester before coming to the big town.

"Trimmed in Scarlet" was presented by Violet Vanbrugh last week at the Royal, Nottingham, for the first time on the British stage. The cast supporting Miss Vanbrugh included: Frank Esmond, Clifford Heatherly, Harold Anstruther, Alice Leigh, Margot Grenville and Lois Heatherly.

The Marleyn Grand Opera Company is being organized by Hugh Marleyn, who intends to make the innovation of engaging his people on their merit rather than on established names. The repertoire will include favorite old and modern operas, but the works of new composers will also be given. Marleyn will conduct the orchestra.

Sir Johnston Forbes-Robertson is presenting "The Passing of the Third Floor Back" for war benefit funds. His supporting company includes: Gertrude Elliott, May Whitty, Maud Buchanan, Winifred Emery, Clara Nicholls, Marie Hemingway, Ian Robertson, J. Sebastian Smith, Keith Kenneth, Ivan Berlyn and Herbert Sparling.

At the Lyric next Saturday Bernard Hishin will produce "Violette," an all-British comic opera, book by Norman Slee and music by John Ansell. The cast will include Violet Essex, Amy Augarde, Violet Hunt, George Barrett, Herbert Cave, Leslie Stiles, Iago Lewis and William Cromwell. "Violette" is a revised version of "The King's Ride," which was produced in 1911.

The Messrs. Vedrenne and Frederick Harrison started their producing arrangement at the Haymarket last Wednesday, when they presented for the first time Alfred Sutro's new comedy, "Uncle Anyhow." The cast includes: Dennis Eadie, Randle Ayrton, Dawson Milward, Geoffrey Douglas, Fewless Llewellyn, L. de Renzie, Athene Seyler, Lila Mararan, Rosa Sullivan and Enid Trevor.

Edward Compton is making preparations to produce "The Whirlpool," a four-act comedy drama by Charles Harrie Abbott. Rehearsals will start next week and the first performance will be given May 27 at the Kennington.

"The King of Dublin" and "Hustle, Please," are the titles of two revues which have recently been presented in Dublin, the former being presented at the Queen's Theatre, and the latter at the Temperance Hall.



# STOCK REPERTOIRE

## AUBURNDALE TO HAVE SUMMER STOCK AGAIN

OPENS SEASON MAY 27

AUBURNDALE, Mass., May 13.—The Norumbega Park Theatre will be the home of the Liberty Players again this Summer, the second for this company at this house. The season will open May 27 and will run till Aug. 31.

Will L. White will again be the stage director and manager and he has spent several thousand dollars in refurbishing the interior of the theatre and it presents a bright new appearance. He has also put in a new drop curtain.

Through the Paul Scott Agency, New York, Mr. White has engaged an excellent company headed by Joan Quest. Other Players are: Edith Potter, second woman; Maxine Brown, ingenue; Ada Lytton Barbour, characters; John Meehan, leading man; T. Harrison Taylor, second man; Lyle Harvey, juveniles; John Dugan, comedian; Ben Hatfield, characters; Fred Harvey, technical director, and Charles Squires, scenic artist.

The company will open with "Cheating Cheaters," followed by "Rich Man, Poor Man," "Mary's Ankle" and other well known New York successes. Each play will be given a scenic production and the fact that Mr. Squires has charge of this department is a guarantee that the high standard of productions established by Manager-Director White last season will be sustained this Summer.

The house, which is one of the handsomest Summer park theatres in the country, is also one of the coolest. It has no balcony or gallery and seats 3,700 on one floor.

Joan Quest, the leading lady of the company, has been out of the business for two years, owing to illness. She was formerly well known in stock and productions as Marion John Quest and a great favorite in New England. She is therefore making a new start with a new name, which she has adopted for business reasons, her stage name being considered too long.

Like Mr. White, both Mrs. Barbour and Miss Brown were with last Summer's Liberty Players and they start this season as established favorites.

### POLI STOCK OPENINGS SET

There was a meeting of Poli managers last week at General Manager Thatcher's New York office to formulate plans for the regular summer stock season at the various Poli theatres. The opening dates and the line-up of productions were decided upon. The Springfield, Mass., house will be the first to open, May 27 being the date selected. The other theatres on the circuit will follow in quick succession. The managers present were: Gordon Wrighter, Springfield; A. Vanni, Hartford; George Elmore, Worcester; Frank Coffinbury, Waterbury; John Galvin, Wilkesbarre; Frank Whitbeck, Scranton, and Henry Menges, New Haven.

### BEVERIDGE CO. READY

LITCHFIELD, Ill., May 9.—The Beveridge Players are ready to open their tenting season. Manager Beveridge will carry a good company this Summer and is purchasing a new sixty-foot top with two tiers.

### HILLMAN STOCK OPENS IN JUNE

ELLSWORTH, Kan., May 10.—The Hillman Stock will open its regular season about June 15 under the management of Harry Sohns. The company begins rehearsals May 30 at this place.

### LORD & VERNON REORGANIZE

LITTLE ROCK, Ark., May 8.—The reorganized Lord and Vernon Musical Comedy Company opened big at the Gem Theatre on Monday. Lord and Vernon have been at this house for thirty-five weeks, and are booked for the summer. The original members of the company opened on the same date at the Princess Theatre, Ft. Smith, Ark., as a Lord & Vernon No. 2 show under the management of Frank Lamonte. Bobby "Possum" Jarvis scored heavily in his opening bill at the Gem, and received ample support from the new prima donna, Catherine Creede; A. Ross Robertson, the new straight man; E. R. Hixon, Gussie Vernon and the popular chorus of eight. Jarvis will assist Mr. Lord in producing and doing the comedy. The girls of the chorus sold \$97 worth of thrift stamps on May 1 in the audience. Jimmie Cooper, comedian with Lord and Vernon, who was drafted and put out to Camp Pike, has been released for physical reasons, and is on the number two show.

### EMERSON PLAYERS CLOSE

LAWRENCE, Mass., May 13.—With the final performance of "Nothing but the Truth" next Saturday night the Emerson Players will bring to a close their season of 1917-18 at the Colonial Theatre. The season has been one of the best the company has had, and since its opening last Labor Day good business has ruled and the production given under the direction of Bernard Steele has added new admirers to the company's long list.

### HAS RUN MORE THAN TWO YEARS

SEATTLE, Wash., May 8.—The Wilkes Stock Company has passed its second anniversary in this city, having opened March 5, 1916, and playing here continuously since that time. The company began at the Metropolitan but has moved twice and is now in the Wilkes Theatre.

### COOKE PLAYERS DOING WELL

WINONA, Miss., May 8.—The Cooke Players are showing here this week under canvass and doing well. This is one of the tent shows that plays the entire year and is very popular in this section. The management is making a few changes in the company.

### CUTTER STOCK DOING WELL

CORRY, Pa., May 13.—The Cutter Stock, under the management of Wallace R. Cutter, open here today for a week's stay. The company is doing well. Next week it plays Salamanca, and on May 27 the show opens an indefinite engagement at Corning, this State.

### BENNY SALOMON SAILS SOON

Private Benny Salomon was in New York last week on a five days' furlough, and made Paul Scott's offices his headquarters. Benny is stationed at Fort Andrews, Boston Harbor, but expects to sail for the "other side" shortly.

### NEW U. P. SHOW NEARLY READY

DETROIT, Mich., May 9.—The new repertoire company which the United Producers will put out this Summer under canvas is about complete and the members will assemble next week to go into rehearsal for an early opening.

### MANAGER WARD WELL AGAIN

LAWRENCE, Mass., May 10.—Manager Ralph Ward, of the Empire Theatre here, has fully recovered from the effects of a recent operation, and is back on the job.

### OPERA COMPANY CHANGES NAME

CHICAGO, April 29.—The Boston Opera Company with Joseph Shean will change its name starting next season and will be known as the Century Opera Co.

## DURKIN TO RUN SKOWHEGAN STOCK

WILL OPEN SEASON JUNE 15

SKOWHEGAN, Me., May 13.—James Durkin, the well-known manager and director, has engaged a company of players and will open a Summer stock season on June 15.

The company will be known as the Lakewood Stock Company and will present a line of the best royalty plays that has ever been given hereabouts in stock. Each play will be given a special scenic production and as this place is a popular resort in the Summer there is good reason to predict a prosperous season.

The company, which is headed by Madge West and Jack Harrington, includes Ethel Miller, Marie Worth, Florence Coventry, Herbert White, Joseph Daly, Charles Green, Harold Hendy and William Sullivan.

The plays will be produced under the personal direction of Mr. Durkin, who will combine the positions of manager and director. He is now in New York lining up a list of plays and has already secured "The Deep Purple," "The House of a Thousand Candles," "Alias Jimmy Valentine," "Kick In," "Bought and Paid For," and "The House Next Door."

Durkin is popular in New England and has a large following and his connection with the company assures a high class of productions. Several members of the company are also popular here.

One bill a week will be given. Rehearsals start the first week in June.

### HAYES SHOW OPENS MAY 27

CAMERON, Tex., May 11.—The Hayes Theatre Company, management of Fred L. Hayes, will gather here for rehearsals next Monday week and the company will open a week later. The company will carry a band and orchestra and a Unafon. Week stands will be played and a repertoire of good plays will be presented.

### BILLY ALLEN TO OPEN EARLY

HAVERHILL, Mass., May 10.—The Billy Allen Musical Comedy Stock Company is being organized for the coming Summer season by Manager E. J. Hall for an early opening. The company will include principals and specialty people with a chorus of twenty.

### MANAGER TRUMBULL ENLISTS

PARIS ISLAND, S. C., May 8.—Lawrence R. Trumbull, owner and manager of the Trumbull Players, who recently enlisted in the United States Marines, successfully passed his examination and is now attached to the Sixty-second Company in training here.

### AUBREY NOYES RESTING

Aubrey Noyes, stage director of the Fifth Avenue Theatre Stock, Brooklyn, for the season of 1917-18, has closed with that company, and will spend the Summer at his home on Staten Island.

### PICKERT STOCK DRAWS WELL

FREDERICKSBURG, Va., May 9.—The Pickert Stock Company is playing a week here and doing good business. The show goes to Winchester next week.

### CLAUDE MILLER QUILTS WALTHAM

WALTHAM, Mass., May 7.—Claude Miller has closed as the stage director of the local stock company.

### BAYONNE PLAYERS OPEN

BAYONNE, N. J., May 13.—The Bayonne Players, under the management of Julius Weventhal, opens a Spring season in stock tonight at the Strand Theatre, with "Common Clay" as the bill. The company, engaged through Olly Logsdon, contains the names of several popular players. Hazel Burgess is leading lady; William Courneen, leading man; Rita Davis, second woman; Kalman Matus, juveniles; Maude Atkinson, characters; Walter Weeks, heavies; Carroll Daly, characters, and Tom Gunn, stage manager.

Claude Miller, the well known director, will stage the plays and the house will be under the management of Billy Barry. "Rebecca of Sunnybrook Farm" will be next week's offering and the bills to follow will be of the same class.

The Cornicann Players, which closed at this house last Saturday night, have had a prosperous run since last Christmas and there is every reason to believe that under the new management good business will continue.

Manager Leventhal also conducts the stock company at the Strand Theatre, Hoboken, which under his direction has had phenomenal success, and he intends that his new acquired Bayonne house shall be run under the same policy.

The season will be run as far into the Summer as the weather permits. If the hot weather forces a closing it will only be for a few weeks as the regular season will begin the latter part of August. Matinees will be given Tuesdays, Wednesdays, Thursdays and Saturdays.

### HALCYON PLAYERS OPEN MAY 16

PETERSBURG, Mich., May 10.—Sewell's Halcyon Players, under the management of Thomas H. Sewell, are busily rehearsing and will be in readiness for the opening next Thursday. Manager Sewell has made two changes in his roster and the line-up of the company, is now the best he has ever had.

### PICKERT SISTERS HAVE 2D CO.

ILION, N. Y., May 11.—The Pickert Sisters will send out a No. 2 company which they will open May 30 in New Jersey. Manager Erlau Wilcox is organizing the company, which will play park time during the summer and opera houses next season. Rehearsals start May 25.

### FRANKLIN STOCK ORGANIZING

FALLS CITY, Neb., May 10.—The Franklin Stock Company, under canvas and managed by W. M. Gilman, is organizing here and will open May 27. This company will present a line of short cast plays and will carry a band and lady orchestra.

### BATEMAN REPLACES DEMARRA

LAWRENCE, Mass., May 10.—George Bateman, formerly in the box office at the Empire Theatre here, has been made manager of the Broadway, filling the position made vacant by the drafting of Fred Demarra into the National Army.

### BOONTON THEATRE OPENS BIG

BOONTON, N. J., May 8.—The Plaza Theatre here opened last Saturday afternoon with vaudeville and pictures under the management of Sue Higgins. The opening was to turn-away business.

### ORGANIZING FOR SUMMER

CANTON, O., May 10.—Manager Harry A. March, of March's Musical Merry Makers, is getting ready to open his Summer season here, after which he will tour the show over his old territory.

### COLTON CO. REHEARSING

BUTLER, Ind., May 11.—Manager Frank Abram has completed the roster of the Colton Dramatic Company and the company starts rehearsals tomorrow at this place.



# MELODY LANE

## PLANS BIG FIGHT ON GERMAN MUSIC

**Mrs. Oliver Cromwell Field, President of American Relief Legion, Will Direct Campaign**

Mrs. Oliver Cromwell Field, president of the American Relief Legion and chairman of the Committee for Suppressing All Things German of the American Defense Society, has declared war against German music.

Mrs. Field announced that in connection with her work against everything Teutonic in this country she will wage an active fight against permitting any German music to be played publicly in this country. In this connection she criticized severely Samuel Baldwin's program for a free organ recital at City College which she pointed out contained airs from Wagner, Schubert and Bach.

"At a time like this," declared Mrs. Field, "with our brave boys fighting for us we should not have a place for anything German."

"One of the many people who have written me offering their services in my work against everything German, has sent me a copy of a circular letter sent out by a large publishing house on Fifth avenue. This letter calls the subscriber's attention to the inclosed copy of the German song, 'The Watch on the Rhine,' and advises the subscriber that this 'famous German song' is a number that should be added to those that you play by heart. It is insidious propaganda that we have to deal with, this underhand method of instilling subtle poison into the minds of the people of the United States."

"Senator Young in assailing the German press in this country at the recent Americanization convention especially assailed the teaching of German in the elementary schools. He stated that in more than 10,000 schools in Iowa and other Western States the day's session even now is closed with the singing of 'Deutschland Ueber Alles' and 'Die Wacht am Rhein.'"

### SINGS "OVER THERE" IN FRENCH

"Liberty Day" was celebrated at the noon assembly hour on Friday of last week at the College of the City of New York with patriotic exercises.

Thousands of students and instructors who crowded into the assembly hall were thrilled by stirring speeches in French by Capt. Duthoit and Lieut. Fleury of the French Army.

George M. Cohan's "Over There" was sung in French by Sergt. Dobell. Prof. Louis Delamarre of the College Romance Languages faculty composed the French version, which is called "Par La Bas."

### "INDIANOLA" FEATURED

Caroline Meredith, formerly of the Meredith Sisters, who for many years made a specialty of Indian character songs, has added to her repertoire S. R. Henry's "Indianola." This number, which was originally an instrumental, has been vocalized by Frank H. Warren, the result being that Stern and Company, the publishers, now have a double success, as both the song and the fox-trot are selling enormously.

### "HEAVEN" SALES INCREASE

Max Silver, manager for the Gilbert & Friedland Co., says that the ballad "Are You From Heaven?" has taken a great jump in sales during the past two weeks and that it is being sung by many well-known headliners.

### WILLIAM SUFFES DRAFTED

William Suffes, of the Meyer Cohen Music Co. staff, passed his physical examination before the Army Board last week and has been placed in Class I-A.

He expects to be called for training early next month.

### BERLIN TO STAGE BIG SHOW

Irving Berlin, who is now a soldier at Camp Upton, will stage a big show for his comrades in camp at the Liberty Theatre next Sunday. So many of his friends in the theatrical profession have volunteered that he has found it necessary to engage a special train for their transportation. The train will leave the Pennsylvania station at 3 o'clock on Sunday afternoon and return immediately after the performance.

### SONG MAGAZINE TO BE ISSUED

"The American Songwriter" is the title of a new magazine published in the interests of writers, publishers, music dealers and all others interested in the field of music.

The first number will make its appearance on June 10. Max J. Jones is the editor and the publication office is at Henryetta, Okla.

### FEIST BUYS "KAISER" SONG

Leo Feist, Inc., has purchased from "Daly," the Boston music publisher, Jack Caddigan and James Brennan's new comedy song, "We're All Going Calling on the Kaiser."

The song, although but a few weeks old, has been introduced by a number of vaudeville's headliners, all of whom have pronounced it "sure fire."

### WAS ONCE A SONGWRITER

C. Gardner Sullivan, who enjoys the distinction of being the highest paid scenario writer in the world, was once a song writer, and needing some money one day wrote, "If Rip Van Winkle Had an Ostermoor He'd Be Sleeping Yet," which he sold to the mattress manufacturers for \$100.

### COHEN HAS NEW SONGS

Meyer Cohen has accepted for publication two new songs which will be released within the next few days. They are "When the Bee Gets the Hun," by Walter Hawley, and "My Mary's Eyes," by Wirt Denison.

### BERLIN HAS A NEW SONG

Private Irving Berlin, now stationed at Camp Upton, has found time to write a new song which he sent last week to Fred Stone. It will be sung for the first time in the "Jack o'Lantern" production tonight.

### ERNEST R. BALL IS ILL

Ernest R. Hall, the composer, has been obliged to cancel his vaudeville bookings on account of illness. He has been afflicted with abscesses on the vocal chords necessitating an operation.

### MUSIC TEAMS START

The Broadway Music Corp. baseball team and the Remick organization will play the first game of the season next Sunday at 207th St. and Tenth Ave.

### CASEY TALKS TO COMPOSERS

Pat Casey addressed the Board of Directors of the Society of Composers, Authors and Publishers at a special meeting held yesterday afternoon.

### JACK MILLS IS ILL

Jack Mills, professional manager for the McCarthy & Fisher Co., is recovering from an operation for tonsillitis performed at a local hospital last week.

### TIERNEY TO WRITE SCORE

Harry Tierney will write the score of a new musical comedy which will be produced early next season at the Casino.

### FEIST SALES FOR RED CROSS

The Leo Feist house will donate 10 per cent. of its total sales on Wednesday, May 22, to the Red Cross.

## COMPOSERS' SOCIETY INCREASES EARNINGS

**Application of V. M. P. A. for Licenses Will Add Big Revenue to New Organization**

The American Society of Composers, Authors and Publishers has during the past few weeks increased its earnings enormously by adding to its list of licensees, the Vaudeville Managers' Protective Association.

This organization includes on its membership list over one thousand theatres and all these will in future pay an agreed fee for the privilege of having performed in its theatres the copyrighted music controlled by the members of the society.

An arrangement was made whereby the V. M. P. A. houses become licensees under a blanket contract arrangement, the details of which have not been announced, but that the revenue which the Composers Society will receive is large is freely admitted.

A campaign to increase the membership of the society is now under way, and with the great strides which the organization has made recently, it is believed that within a short time every composer, author and publisher in the country will be enrolled in its ranks.

The American Society of Composers, Authors and Publishers was formed several years ago, its object being the collection of a performing rights fee from theatres, cafes, restaurants, picture houses and other places of amusement, in which copyrighted music was performed for profit. The past year has been one of the most successful in the history of the organization.

Notwithstanding the fact that almost since the inception of the society, it has been constantly forced to appeal to the courts for aid in securing its rights under the law, a process entailing much expensive litigation, it has increased its contracts steadily, since it was organized.

Nathan Burkan, attorney for the society, estimated recently that the organization has earned over \$90,000 for its members during the past twelve months. In view of the V. M. P. A.'s application for licenses for its members, with the big yearly fees that will accrue to the society as a result, the prospects for increasing the revenues of the organization to more than double the foregoing amount during the coming year are exceedingly bright.

### REILLY FEE GOES TO CHARITY

William (Sailor) Reilly, the vaudeville singer, has donated all the money received from the Victor Talking Machine Co. for making records to the Navy Relief Society.

### NEW SONG SCORES HIT

"In the Land o' Yamo Yamo," a new song in the McCarthy & Fisher catalog, has scored a quick success and is being featured by many singers.

### LOLA FISHER FOR VAUDE.

Lola Fisher is soon to be seen in vaudeville with a new sketch by Clare Kummer. She will be supported by Norval Keedwell and Ted Gibson.

### PORTER IN VAUDEVILLE

Lew Porter, of the McCarthy & Fisher Co., made his vaudeville debut last week in a new act with Arline La Vay.

### HARRIS HAS NEW COMEDY SONG

Charles K. Harris has just published a new Irish comedy number entitled "He's My Boy," by Lew Klein.

### HARRIS ON FOX COMMITTEE

Charles K. Harris has been appointed a member of the William Fox Red Cross Drive Committee.

### COLLINS WITH W. B. & S.

Harry Collins has joined the sales department of Waterson, Berlin and Snyder.

### NEW WAR SONG READY

One of the best march songs having to do with the war is Harry Hilbert's "Some Day They're Coming Home Again." There is nothing prophetic about this tuneful little song, for the words simply emphasize the knowledge that sustains us all these days, and to hear it sung is to enjoy the thrill of anticipation of something that is going to happen one of these days—and not so far distant, either—just as surely as the sun will rise on that happy morning when the home-coming tramp of feet is heard along Broadway. The spirit of the nation needs the tonic of optimism always—never more than in the dark days of depression. "Some Day They're Coming Home Again" is like a burst of sunshine on a gray and rainy day. Singers who are looking for a rousing melody with a theme that will find an instant response in their audiences will look far before finding anything quite as good as this. Popular songdom is indebted to M. Witmark and Sons for publishing so welcome and timely a song as "Some Day They're Coming Home Again."

### McKINLEY CO. HAS NEW SONGS

The McKinley Music Company has added to its large catalogue a number of new songs which are ready for release. A few of the leaders are "Let the Chimes of Normandy Be Our Wedding Bells," "Will the Angels Guard My Daddy Over There?" "I'll Be There Laddy Boy, I'll Be There," "Old Glory Goes Marching On," and "I'm Hitting the Trail to Normandy."

### BURGLARS VISIT BITNER

Burglars visited the home of Edgar Bitner in Mt. Vernon during his absence from the city recently and ransacked the house from top to bottom.

They took with them jewelry and silverware of considerable value and were only prevented from cleaning out the entire establishment by the awakening of a maid, who gave the alarm.

### CHICAGO BANS MUSIC IN CAFES

CHICAGO, May 13.—Cabaretless Chicago faces the elimination of even orchestral music in downtown restaurants and cafes. Many are operating without music.

The city law department has ruled that in no place where liquor is sold will music be allowed unless a special permit has been granted.

### VON TILZER BALLAD FEATURED

Van and Schenck are featuring the new Harry Von Tilzer ballad, "The Little Good For Nothing Is Good For Something After All."

The song is scoring one of the big hits in the act of this clever team.

### HORWITZ BACK WITH HARMS CO.

William Horwitz, formerly manager of the Chicago office of the Gilbert & Friedland Co., is back with the T. B. Harms Co. He is now in Boston devoting his efforts to the popularization of "The Last Long Mile" from "Toot Toot."

### PIANTADOSI SONG SCORES

Regan and Renard, in "The New Hotel Clerk," now in their twenty-seventh consecutive week over the U. B. O. time are successfully featuring the new Al. Piantadosi song "Bring Back My Soldier Boy to Me."

### MUSIC PUBLISHER VOLUNTEERS

"Daly," the Boston song writer and music publisher, has volunteered for over sea service as an army entertainer and expects to sail for France early next month.

### OTTO HILL ENLISTS

Otto Hill, who for the past three years has been the Brooklyn professional representative for Jerome H. Remick & Co., has enlisted in the Navy.



# BURLESQUE

## COLUMBIA AND A. B. C. WHEELS END SEASON

### SOME SHOWS HAVE EXTRA TIME

Last week marked the close of the regular season on the Columbia and American Burlesque Circuits. A number of shows on both circuits are playing a few weeks' extra time.

Some shows, the weather permitting, will run up to the middle of June, but there are many that will close this week and next, and will go to the storehouse for the Summer.

The shows on the Columbia Circuit playing extra time commencing this week are "Sporting Widows," at the Majestic, Jersey City; "Bon Tons," Gayety, Boston; Irwin's "Big Show," Empire, Albany; Molly Williams' Own Show, Casino, Boston; "Liberty Girls," Gayety, Pittsburgh; "Follies of the Day," Gayety, Buffalo; "Star and Garter," Gayety, Toronto; "Some Show," Star and Garter, Chicago; Belman Show, Gayety, St. Louis; "Step Lively, Girls," Kansas City; "Hip, Hip, Hurrah," Gayety, Detroit; "Bostonians," Columbia, Chicago; "Best Show in Town," Olympic, Cincinnati; Rose Sydel's "London Belles," Empire, Cleveland; Ben Welch, Gayety, Washington; "Puss Puss," Palace, Baltimore; "Hello, America," Columbia, New York; "Merry Rounders," Grand, Hartford; "Social Maids," Bridgeport; "Maids of America," Empire, Brooklyn; "Spiegel Revue," Hurtig and Seamon's, New York; "Sliding Billy" Watson, Casino, Philadelphia; "Burlesque Review," Miner's Empire, Newark, and the "Bowery Burlesquers," Casino, Brooklyn.

### GARDEN TO PLAY A. B. C. SHOWS

The National Winter Garden will play the attractions of the American Burlesque Circuit next season, it has been announced by General Manager George A. Peck.

The deal was closed in the office of the circuit last Saturday, when Peck, Dave Krauss, Charlie Baker, Billy Minsky and his brother were present.

Krauss, for the good of the circuit, agreed to waive his claim for certain considerations and conditions for that territory and allow the National Winter Garden to play the attractions of the circuit, commencing next season. The contract is for one year, with an option of five more, held by the association.

The National Winter Garden is located at Second avenue and Houston street, about half a mile from the Olympic. It is playing stock, with a booking arrangement with the Fourteenth Street Theatre. It has a seating capacity of about eleven hundred, and will play week stands.

A number of alterations will be made before the opening of next season. The theatre is on the top floor of a seven-story building.

### LESTER WITH HURTIG & SEAMON

Eddie Lester, manager of the "Social Maids" early in the season, will manage one of Hurtig & Seamon shows again next season. Lester is back with the "Darktown Follies" at present, having joined that show the week after he closed with the "Social Maids" in Buffalo.

### BENDER BESTS McCaULEY

A championship basket ball game between the employees of the Olympic, New York, was played at the Y. M. C. A. last week. Charles Bender defeated Jack McCauley in a three-game series.

### NEW HOME FOR BURLESQUE CLUB

President Henry C. Jacobs, of the Burlesque Club, has closed a lease of the building, 125 West Forty-seventh Street, New York. The house is being thoroughly renovated and furnished and will open in about ten days, with all modern conveniences.

The date of the outing has been fixed for July 21, and it will be held at Donnelly's Grove, College Point. The matter of transportation to and from the grove has not been determined, as there may be some difficulty in securing a suitable steamer for the occasion.

### PECK SAYS IT'S NEWS TO HIM

CHICAGO, May 13.—John Whitehead, manager of the Englewood, this city, announced on his return from New York last week that he had taken over Charlie Taylor's franchise of the "Darlings of Paris" Company, on the American Burlesque Circuit, for next season. He also is said to have purchased the equipment of the show.

Taylor will retire from the show business, it is said, for one year and will go to his recently purchased home in Fairhaven, N. J.

When seen at his office in the Columbia Theatre building, General Manager Peck, of the American Burlesque Circuit, stated that he had no knowledge of Taylor's disposition of his show, as his franchise had not been canceled.

A franchise cannot be sold or transferred, Mr. Peck stated, without the consent of the American Burlesque Circuit. If Taylor submits the name or names of a producer and manager, according to Mr. Peck, that would be satisfactory to the association. The franchise then would be canceled and a sale could be effected.

### WELLS DENIES PARTNERSHIP

CHICAGO, May 11.—A party representing himself as R. G. Denning is engaging chorus girls in this city for the "Mile-a-Minute Girls." Denning claims he is part owner of the show with Billy K. Wells.

When seen at his office in the Columbia Theatre Building, Wells stated that he did not know Denning; in fact, had never heard of him until this week, when he received a letter from Chicago, stating that a man by the name of Denning claimed that he was a partner of Wells in the "Mile-a-Minute Girls" company.

Wells denies the alleged connection.

### BILLY GILBERT RE-SIGNED

Billy Gilbert, principal comedian with the "Joyland Girls," has been signed by Sim Williams to another contract, reading for three years.

Gilbert left Sunday morning for Los Angeles to see his mother, who located him last Fall through an advertisement he was running in THE CLIPPER at the time. He has not seen his mother in nine years.

Gilbert will rest at his mother's home until his return to New York next July for rehearsal.

### ALVORD CLOSSES AT FOLLIES

Ned Alvord will close as manager of Kahn's Follies next Saturday night at the close of the musical season. He is going to the coast ahead of a two-dollar show.

The Follies will play the Cecil Spooner Stock Company for four weeks, commencing next Monday.

### HERK GETS "FORTY THIEVES"

CHICAGO, May 10.—I. M. Herk will take over the franchise for the "Forty Thieves" next season and will operate it himself on the American Circuit. He will call the show the "World Beaters."

## ED. F. RUSH WILL AGAIN BE A PRODUCER

### WILL GET AMERICAN FRANCHISE

The coming season will mark the return to the burlesque producing field of Ed. F. Rush. Mr. Rush will be an American Wheel producer next year. The franchise will be arranged for him during his stay in Asbury Park, where he is recuperating from a severe illness.

Sam A. Scribner and several associates have interested themselves in Rush and are understood to have offered to back him.

Rush lost practically all he made in burlesque in other theatrical ventures. This, coupled with the confiscation of a large sum by the Austrian government while Rush was in Vienna some time ago, is thought to have preyed upon his mind and brought on his present illness. He also lost heavily, it is said, in realty ventures in connection with new theatres on West Forty-eighth street.

While in the burlesque field a decade or more ago his earnings are said to have been as great as \$150,000.

Rush was best known, perhaps, as an "emergency" producer, in that when, on a Saturday night, a burlesque house did not have an attraction for the coming week, he could be depended upon, at very short notice, to have a show ready for the Monday matinee.

Some years ago Rush was a member of the concern of Weber and Rush, with L. Lawrence Weber as his partner. Following a dissolution of the partnership, each branched out individually.

While it is said that there is no logical opening at this time for an additional franchise, it is believed that the interests represented by Mr. Scribner will find a way.

Report has it that Rush may make his re-entry into the burlesque world through the late Maurice Jacobs' show, which has been operated by the widow. In this event, it is believed a mutual agreement will be reached.

Rush lives at New Rochelle, N. Y., with his wife.

### COOPER COMPLETES CAST

James E. Cooper has completed his cast for the "Best Show in Town" for next season.

Frank Hunter will be featured again in the show. Others are Bert Lahr, Frank Wessen, Harry F. Sievers, Morris Lloyd, Lynn Cantor, Virginia Ware, Mattie Le Lee, Margie Winters and Helen McArdle.

Lou Oberworth will again manage the company. Fred Egner has been chosen as leader and Dan Shields as property man. An agent and carpenter have not been procured.

### WESTERN MONEY IN BONDS

Will H. Cohan has been investing the proceeds of his Pantages bookings in Liberty Bonds. He has \$2,550 worth of them tucked away waiting for the coupons to mature.

### BAKER SIGNS WARD

Charlie Baker has signed Stella Morrissey and George Ward for his "Speedway Girls" next season.

### "LIFTERS" RETAIN LANG

Harry Lang, featured with Lew Talbot's "Lid Lifters" this season, will head the cast of that show again next season.

## "HELLO AMERICA" STARTS WELL AT COLUMBIA THEATRE

Joe Hurtig has undoubtedly spent a large-sized fortune to equip his "Hello America" Company for the post season engagement at the Columbia, New York, opening May 13.

The first performance ran for three hours, owing to numerous encores. The cast remains exactly the same as it was during the season and certainly could not be improved upon. There are twenty-four girls and ten chorus men.

The costuming of principals and chorus included a large and novel variety in color effects. In the case of Ina Hayward, plumes made up a large part of the display, the same being arranged on headgear, sleeves, trails, etc. Miss Hayward again proves her sterling value by her excellent work throughout the entire show.

Primrose Semon had her trim little person partly concealed in various arrangements of costly material for her different numbers and she also showed well in a dress suit as the interlocutor for the minstrel performance.

Among the new members put on for this engagement, one led by Kitty Glasco, the ingenue with a voice, was well worked up, assisted by the twenty-four prim little girls. Miss Glasco was in excellent voice Monday afternoon and scored with all her songs.

A special number fixed up for Miss Semon, had her nearly exhausted after she answered many encores. For this number she appeared in a white ragtime suit. An Egyptian number replaced the Oriental offering previously submitted and was also well done by Miss Semon in black and yellow.

In the minstrel scene, Lewis and Dody, who had made one big hit from their first appearance as the Russian and the Wop, put over "Pickaninny's Paradise," a darkey croon, for four encores, using an entirely novel line of work for this splendid number. Their blackface comedy, their work as endmen and their ventriloquial travesty were all well liked.

The Gallerini Duo, who came on very late, held all in their seats by their accordion playing. The younger member played a piccolo solo, and an operatic selection on the accordion, and harmonized excellently on the cornet, accordion and flute with the tuba played by the elder.

The patriotic finish of the first part, with the American flag being shot out into the auditorium, brought everybody to their feet.

Frank Wakefield continues in his good line of work as the straight, for which he has become famous, and Arthur Conrad was the natty theatrical manager. He also showed well in his specialty with Miss Semon and in the Chinese "Follow Me" number. Louis Toll and Lew Turner fitted into the picture in minor roles.

Shaw and Lee, well-known dancers, have been added and their neat footwork again found well-merited recognition.

The operatic travesty by Miss Hayward and Lewis and Dody was one of the big laughs of the show.

With the running cut down to the usual hour, "Hello America" will frame up into one of the most satisfactory shows ever seen at the Columbia. F. M.

### PERCIE JUDAH UNDER KNIFE

CHICAGO, May 11.—Percie Judah, prima donna of "Some Babies" company, closed with that show recently in Philadelphia, and is in this city, where she is to undergo an operation for throat trouble.

### JACOBS IN SERVICE

AYER, MASS., May 14.—Sammy Jacobs, former member of the "Darlings of Paris" company, is now in the National Army, at Camp Devins.



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Bert Williams will be retained in the "Follies."

Murray Rose intends appearing in a new act.

Arnold Daly is resting at White Sulphur Springs.

Valeska Suratt is in a sanitarium in Summit, N. J.

Horace Goldin is en route to New York from Honolulu.

Hall and Guilda are breaking in a new act on Loew time.

Julia Chandler is writing special articles for David Belasco.

Chick Sale will return to vaudeville this Summer in his old act.

Laura Hope Crews has left the cast of "A Pair of Petticoats."

A. A. Powers is expected to enlist for overseas service shortly.

Bill Bailey, of Bailey and Cowan, left for Camp Dix last Monday.

Earl Lindsay is now associated with Herman Becker as producer.

Bon Barclay opened at Fox's Jomina last Monday with a new act.

Trixie Friganza won two Liberty Bond raffles, amounting to \$15,000.

Fiske O'Hara ended his tour in "The Man from Wicklow" May 11.

Olive Oliver will open in "Liberty Affair" on the Orpheum time.

John J. McKittrick is now with Cohan & Harris' "Three Faces East."

Lynn Fontaine has been added to the cast of "A Pair of Petticoats."

James Elliot is the resident manager of the Colonial Theatre, Toledo, Ohio.

Robert W. Downing has just moved into his new home at Portsmouth, R. I.

Winchell Smith, playwright, is in the hospital with an ailment of the eyes.

Lynn Cowan, formerly of Bailey and Cowan, will do a single in vaudeville.

Gladys Findlund is now doing secretarial work at B. S. Moss' Jefferson Theatre.

Arthur Rankin Davenport has enlisted with the Canadian expeditionary forces.

Bob Higgins, of Higgins & Lydell, has left the act to join the National Army.

Alma Tell will appear in "Another Man's Shoes," to be produced next month.

Will Oakland is to be starred next season in a new three-act comedy with music.

Lionel H. Kenne, manager of Loew's Bijou, Birmingham, has been called in the draft.

Ruth Mabel, for the "Love o' Mike" company, has joined Reisenweber's Big Revue.

Eva Tanguay is back in New York. She says her plans for the future are undetermined.

Billy Fitzgibbons and Florence Normand are breaking in a new act, called "Trimming."

John Philip Sousa has been re-elected president of the American Trap Shooters' Association.

Omer Herbert, formerly of Herbert's Revue is now with the 326th Field Artillery Band, stationed at Camp Taylor, Ky.

## ABOUT YOU! AND YOU!! AND YOU!!!

Jack Farhell, treasurer of the Harris Theatre has been ordered to report at Camp Upton.

Ben Nelson, "nut" comedian, has passed the draft examination and expects to be called shortly.

John B. Reynolds has resigned his position as manager of the Alvin Theatre, Pittsburgh, Pa.

Cora Beckwith is preparing her swimming act for presentation at fairs and summer shows.

Mike Hooley, Van Slyke and Genung opened on Pantages time last week in a dramatic sketch.

Frank Powell has been appointed assistant to Arthur Smith, manager of the Jefferson Theatre.

Al Jolson's father came from Washington to see his son's performance in "Sinbad," last Friday.

Herbert Myerfield, nephew of the Orpheum official, is in New York for a few weeks on business.

Edna Morn has been engaged for the part of Angelina Stokes in "Flo-Flo," now at the Cort Theatre.

Leona Lamar, "the girl with a thousand eyes," is writing a four-act play dealing with the world war.

Bert Williams has signed with Florenz Ziegfeld to appear in the 1918 edition of the "Ziegfeld Follies."

Larry Snyder, after having been called to Fort Slocum, was rejected and will resume his vaudeville tour.

Edna Morn joined the "Flo-Flo" cast at the Cort Theatre last week, to play the role of Angelina Stokes.

Florence Ware last week returned to the cast of "The Rainbow Girl" at the New Amsterdam Theatre.

La Belle Titcomb will show her new act for the first time in New York at the Colonial Theatre next week.

Belle Baker finishes her season in Philadelphia June 10, and will then spend the summer at Brighton Beach.

Gene Aubrey, who has been appearing in "Maytime," has been accepted by the Royal Flying Corps of Canada.

Louis M. Granat is now the manager of the U. S. Temple Theatre, a motion picture house at Union Hill, N. J.

Zella Rambeau has been added to the cast of the "Hodge Podge Revue" at Thomas Healy's Golden Glades.

Kitty Doner, of the "Sinbad" company, has bought a home on Stuyvesant Avenue, Larchmont, for her parents.

Elizabeth Wood, actress and singer, was injured in an automobile accident last week and was taken to a hospital.

Arthur Byron, for two years in "The Boomerang," has been re-engaged by Selwyn & Co. for "Tea for Three."

Julius Tannen, the "Chatterbox," after closing with "The Land of Joy," is now appearing over the Orpheum Time.

Florence Ware, who left the cast of "The Rainbow Girl" shortly after its opening on account of illness, has returned.

Guy Bolton, the playwright, spent some of his royalties last week when he bought the Oscar R. Taylor estate, Great Neck, L. I.

Arthur Lew, who has been ahead of Rock and White, was in New York last week arranging further bookings for them.

Guy Woodward, who has been playing Pantages time with his act, "The Crisis," will play Middle West time after June 1.

Tom Barry has offered his services to the government as stage director for the shows that are to be given at the front.

Frederick Alexander Peabody, an old-time contortionist, is now in the State Hospital for the Insane, Jacksonville, Fla.

Roy Cummings has been engaged for a principal part in the new Hitchcock-Geotz revue to open at the Globe next month.

Thomas Fadden has enlisted in the 68th Battery, Canadian Field Artillery, and is now at Milford Camp, Witley, Surrey, England.

Irene Franklin and Burton Green will sail for France in July for the purpose of singing to the soldiers in the camps and trenches.

Lillian Shaw was forced to withdraw from the bill at the Bushwick this week, due to illness. She was replaced by Eva Tanguay.

Maude Fealy has been engaged by Cohan & Harris for the leading feminine role with a road company of "The Little Teacher."

Dan Kelly, comedian and author, is in town, from San Francisco, and will be seen in vaudeville with a new Irish character act.

Cole, Russell and Davis, now touring the Orpheum in their skit "Yeggs," are the producers of a new offering, "Childhood Days."

Arthur Byron has been engaged by Selwyn & Co. for a leading role in "Tea for Three," which is due for production next month.

Allyn King has recovered from his recent attack of pneumonia and has been engaged for the 1918 edition of the "Ziegfeld Follies."

Bert Hier, agent for William Collier's "Nothing But the Truth" and "The Very Idea," arrived in New York last week from the West.

Frank Dobson was instrumental in raising \$14,450 for the Third Liberty Loan while appearing at the Empress Theatre of Grand Rapids.

Mike Cohen, until recently treasurer of the Plymouth Theatre, returned last week from his first trip across. Cohen is now chief petty officer.

Una Clayton has begun a short tour of the Orpheum Circuit in her own playlet, "Keep Smilin'," in which she is supported by Herbert Griffin.

Thomas J. Corrigan, husband of Mabel Taliaferro, resigned from the cast of "The Copperhead" last week and enlisted in the United States Marines.

Marvel, formerly of Marvel and The St. Clairs, is doubling at the Moulin Rouge and Rector's, under the management of Lillian Greene.

John McCormack will sing at the New York Hippodrome Sunday night, May 26, for the benefit of the New York Roman Catholic Orphan Asylum.

Edna Morn has been added to the cast of "Flo Flo," and will essay the role of Angelina Stokes. Miss Morn has appeared in "Sari" and "Pom Pom."

Conrad Nagle, recently of "The Man Who Came Back," began rehearsals in "The Dislocated Honeymoon," under the direction of Edgar McGregor.

Jack Shea is supplying the talent for the entertainments that are given Friday evening at the Columbia Base Hospital for wounded soldiers and sailors.

Lillian Greene has severed her connection with the Billy Sharp theatrical agency and will rest up for several weeks, preparatory to establishing an agency for herself.

Jose Van Den Berg, the impresario, is convalescing from a serious illness. He is in the Beth David Hospital, but hopes to be able to leave that institution this week.

Catherine Proctor will accompany the all-star aggregation on its tour in "Out There" for emergency purposes. She is understudy for every feminine role in the play.

Charles A. Feinler, manager of the Virginia and Colonial theatres of Wheeling, W. Va., was given a dinner by his friends in honor of the twenty-fifth anniversary of his services.

Ensign Lawrence Schwab, who was formerly connected with the U. B. O., has written a comedy play entitled "Kiss Me Again," which will be given a tryout on the Keith time.

Steve Cortez, of Cortez & Peggy, left last Saturday for Camp Upton, following his induction into military service. Peggy is resting up, preparatory to doubling with another partner shortly.

Corp. Phil Stadelman, formerly with the E. D. Storey Company, is now with the 10th company, Depot Brigade, Camp Devens, Ayres, Mass. He would like to hear from friends and associates.

Helen Ware has been added to the all-star cast of "Out There," by J. Hartley Manners, the play which will tour the country shortly for the benefit of the American Red Cross Society.

Beatrice Allen has almost entirely recovered from the effects of a successful operation. She left the hospital last Wednesday and is now at her home, and expects to be out in a week.

Will Rogers was one of the auctioneers at the sale of seats for the all-star Red Cross performance of "Out There," when they were auctioned at the Liberty Theatre at the Public Library last week.

Claudio Muxio, the Metropolitan Opera prima donna, will be booked for concert appearances by R. E. Johnson, through an arrangement made with the latter by Frederic McKay, her personal representative.

Reggie Sheffield formerly an ensign in the United States Naval Reserve, entertained 300 of his shipmates last evening at the performance of "The Man Who Stayed at Home," at the Forty-eighth Street Theatre.

Frederick J. Bowers, actor-song writer, is at his Summer home at Fair Haven, N. J., following the close of his musical comedy, "A Bridal Night." Next season he will take out a company in "What's Your Husband Doing?" by George V. Hobart.

Geraldine Farrar last week turned over to Mrs. Shelley Hull, treasurer of the Stage Women's War Relief, her check for \$15,002.72, which was the net proceeds of the Patriotic Music Festival, which the prima donna managed at the Metropolitan Opera House Sunday, May 5.

Bob Fisher, formerly of the vaudeville team of Fisher and Gordon, was thanked by Governor Whitman and ex-Ambassador Gerard following his participation in the Salvation Army benefit at the Hippodrome. Fisher led the jacksies from Pelham Bay in several patriotic numbers.



"Carry On"—"Atta Boy"—"Over the Top"—"Lets Go"

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This Week, May 13



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## William Ebs

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Direction ROSALIE STUART

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At B. F. Keith's Orpheum Theatre week of May 27th.

At B. F. Keith's Bushwick Theatre week of June 3rd  
and forty-two weeks of Eastern United time to follow.



## 2ND ANNUAL N. V. A. BENEFIT GREAT SUCCESS

(Continued from page 3.)

played for five or six minutes and almost broke up the show. Morton explained that no encores were possible in view of the length of the bill, but the audience was insistent, and the boys took a bow, and let it go at that.

Grace La Rue put over a patriotic song in a quiet and effective manner. Lew Brice and the Barr Twins exhibited real big time class in their dancing specialty. Julia Arthur, the legitimate star, recited a sentimental little poem, which proved that she is quite as good an elocutionist as she is an actress.

Then came Joe Jackson. The Hipp was made to order for Jackson's style of act, and the pantomimist kept them howling from the moment he entered until he made his exit. Jackson is one of the best pantomimists that ever stepped on a stage.

Al Jolson followed, and was accorded a reception that lasted for a couple of minutes. Jolson declared that he couldn't do very much, as he had been up until 4 o'clock that morning entertaining a bunch of policemen. One song was the sum total of Jolson's contribution. The audience brought him back for five or six bows, but couldn't get him to sing another one. He was one of the very big hits of the show.

Gus Edwards and his entire Revue, consisting of five boys and fifteen girls, were next. The act scored, as it deserved to. Gus was in fine voice himself, and warbled a ditty or two with all of his old-time sweetness and sympathy. Morton got a big laugh, in announcing the Edwards Revue, when he declared that Gus Edwards and his two brothers Leo would appear.

George White danced a few steps. George had a little trouble in getting in time with the orchestra at first, but quickly caught the tempo and landed solidly at the finish. Bessie Clayton, the toe dancer, gave a delightful exhibition of terpsichore. Miss Clayton doesn't look a day older and dances quite as nimbly as she did when she was the bright particular star of the old Weber and Fields shows. Will Rogers and Eddie Cantor offered an impromptu double that contained a laugh a second. Cantor imi-

tated Rogers, manipulating a lariat, and Rogers imitated Cantor, singing. Incidentally, Rogers danced a few steps and sang—sure, he did, and quite acceptably, at that. It's just a question as to who got the most enjoyment out of the act, the audience or the performers. Willie Weston, with Mike Bernard at the piano, sang an Irish song, with a brogue that stood the acid test.

Eva Tanguay was next. Miss Tanguay was the twenty-fourth act to appear, and found no difficulty in holding down the "spot." Ray Samuels, full of life and spirits, went right after the bunch with a lively raggy number, following Miss Tanguay. Ray knows a lot about singing a rag song, and it didn't take the audience long to find it out. She was a hit.

Savoy and Brennan, one of the few talking acts to appear, were a young riot. Their voices carried remarkably well and the patter kept the laughs moving along like a barrage.

Charlie Brice, clad in the uniform of a chief yeoman of the United States Navy, and Elizabeth Brice, reunited for the occasion, sang all of their old double songs and one or two new ones. Following the numerous singing acts that had gone before, Brice and King, were a big hit.

Nan Halperin, dainty and demure, sang the "Bride" song, and one of the other exclusive numbers from her extensive repertoire. Miss Halperin, although on at 11.30 or thereabouts, made the audience forget the hour, two seconds after she appeared. She has all the earmarks of a genuine artist.

Gordon and Bill Dooley, in a burlesque singing and dancing number, were a veritable scream. These boys can get more laughs with less effort than nine-tenths of the comedy turns in vaudeville to-day.

The Slayman Ali Arabs followed the Dooley boys. The whirlwind acrobats got right down to business and made things hum for four minutes. Acrobats may come and go, but the Arabs seem to hold their own against all comers. It's a great turn.

Harry Houdini closed the long bill with his disappearing elephant illusion. Houdini is a wonderful showman. A wonderful closing act for a wonderful bill.

## "BRUISED WINGS" OPENS

ATLANTIC CITY, May 13.—"Bruised Wings," a new drama by Edward Clark, opened tonight at the Apollo Theatre with Fania Marinoff in the title role. It is an emotional play with a Bohemian atmosphere. The theme is reminiscent of Dumas' "Camille" and strongly resembles that classic in situation and treatment. It is not yet in the best possible shape, and is miscast in some of its parts. All of this is easily remediable, and since it possesses the elements of human emotion it may fare very well at the hands of a not too discriminating public.

The story relates the saving of a drunkard and ne'er-do-well from suicide by a girl of the streets. Unfortunate events have compelled her to her condition, but at heart she is good and gifted with the power of loving. She falls in love with the man she saved, and he with her. They marry at her behest, taking the vows before a priest of her childhood days in Paris. As in "Camille," the family interposes its influence, and his indecision causes her to leave him, but not before she tells him that the marriage was bogus, so made because she realized that the catastrophe would eventually come. In the end true love triumphs over all difficulties, and the lovers are restored to each other.

Fania Marinoff, as the girl with the bruised wings, gave a very good interpretation of the part, though lacking at times in the finer shadings of the role. George Faiteau made an acceptable leading man.

## BENEFIT YIELDS \$16,000

Geraldine Farrar's benefit for the Stage Women's War Relief, at the Metropolitan Opera House, yielded \$16,000. An autographed program brought \$2,100.

## NEW ACTS

(Continued from page 9)

## FORD AND URMA

Theatre—Alhambra.  
Style—Singing and dancing.  
Time—Twenty minutes.  
Setting—Four.

Max Ford, of the original Four Fords, and Hetty Urma have an excellent song and dance offering. They open with a number called "Never Satisfied," with Miss Urma dressed as a man. She then sings a number called "Little Johnny Brown," and exits to make a change. Ford next does an eccentric dance, which was well done. This is followed by "Lovely Woman," sung by Miss Urma. Ford joins in, and they do a waltz. Ford then does a solo dance he did with "The Four Fords." For a finish they use "Wonderful Coconut Land," ending with a well executed dance number. The act is nicely staged, and the songs and dances well rendered. Miss Urma looks good as a man, and equally charming as a woman. She wears her clothes well, and sings and dances with an easy grace that is pleasingly different. The act should have no trouble in getting plenty of big time bookings. S. K.

## CONRAD AND MAYO

Theatre—Harlem Opera House.  
Style—Singing, talking and dancing.  
Time—Fifteen minutes.  
Setting—In one.

This act, which runs for fifteen minutes, is just a quarter of an hour too long. As at present constituted, it hasn't a ghost of a chance to make big or even the better small time. The day of miracles hasn't passed if it succeeds in holding down any kind of a spot on small time. The work of the two men is worse than mediocre. It is amateurish.

The act opens with a quarrel. Two chairs are used as props for a street car scene, one of the duo essaying the role of a female conductor. The other man is a passenger. Songs, imitations and dancing make up the rest of the act. T. D. E.

## ALDWELL AND HUGHES

Theatre—125th Street.  
Style—Singing, talking and dancing.  
Time—Thirteen minutes.  
Setting—In one, with special drop.

A man and a woman, a drop depicting the seashore, some unfunny chatter, several songs and some dancing make up this act, which is only fair.

The man rolls his partner on in a rolling chair. Some talk is followed by several sentimental songs by the two and a baritone solo by the man, while his partner is donning a bathing suit. A patriotic, a swing and a moon song are included in the repertoire.

The talk is commonplace and the songs only moderately well done. The man has a fair voice. A small time offering. T. D. E.

## WILLIAMS AND BERNIE

Theatre—Fifth Avenue.  
Style—Acrobatic and gymnastic.  
Time—Eight minutes.  
Setting—In two.

Williams and Bernie are clever performers. Working as a straight and a clown, they do some A-1 trampoline work. They then perform on the trapeze and close on the rings.

They work quickly and easily and have an excellent routine. It would be difficult to say which of the two is the more clever, but one of the twisting somersaults done by the straight drew a big hand and deserved it.

The act should go on any bill.

E. W.

## DE WITT AND GUNTHER

Theatre—Proctor's 125th Street.  
Style—Singing and dancing.  
Time—Nine minutes.  
Setting—In one.

De Witt is a midget who makes up for his natural deficiencies by his antics and by his selections, while Miss Gunther is a good dancer but a poor singer.

They start off with a popular song, after which De Witt sings a comedy song commenting on his size, which went over well. Miss Gunther then sings a popular number and dances during the chorus. The redeeming feature of her solo is her dancing. She is joined by De Witt and they close with a song and dance.

Except for the vocal efforts of the girl the act merits commendation for De Witt possesses ability and is gifted in the way of being naturally funny. It should be well received on the time it is now playing if the girl will confine herself solely to dancing. H. S. K.

## FREDO AND PRIMROSE

Theatre—Harlem Opera House.  
Style—Singing, talking and musical.  
Time—Fifteen minutes.  
Setting—In one.

A man and a woman, in crossfire, singing, piano and saxophone selections and several changes of costume, make up this act.

They open with an exchange of patter, the man in bellboy make-up, his partner as a society woman. Some puns having to do with a bakery, a syncopated Irish song in a contralto voice by the woman, while her partner changes to "nut" character, a song concerning wearing apparel by the man, with his partner at the piano, more crossfire, a saxophone and piano duet, some dancing and a change to "wop" character, with a patriotic Italian recitation by the woman, some old jokes, a piano and flute duet and a patriotic song for a close, rounds out a fair small time offering. T. D. E.

## HACKETT AND FRANCIS

Theatre—Fifth Avenue.  
Style—Singing and talking.  
Time—Thirteen minutes.  
Setting—In one.

Dolly Hackett and Milton Francis are clever performers. They open with a song and then get down to funny talk of the quick retort kind. Then follow two patriotic solos, one by each of the duo, and they finish with a song.

Miss Hackett is a very attractive girl and sings well and Francis is a good performer. Their material is good except that portion of it about the draft. With the youth of America going abroad to fight for our country the draft is rather a grim subject to use as a basis for jokes. It is in very poor taste, to say the least, and Hackett and Francis should cut it out. E. W.

## KANE AND LEONARD

Theatre—125th Street.  
Style—Singing, talking and dancing.  
Time—Twelve minutes.  
Setting—In one.

One "souse" pushes another one seated upon a bar carriage. The act is made up of talk, a song or two and some eccentric dancing.

The two have just finished a round of the cafes and start home about sun up. The one who portrays the role of an "old boy" has a laugh in which he indulges every few minutes and which, with some comedy lines, went over well. A drinking song, in which a drink is mixed, closes the act.

A fair-sized hit.

T. D. E.

## THEATRE FOLK IN THE DRAFT

A number of actors are among the latest quota of draftees to be sent to Camp Upton by Draft Board No. 115 on or about May 25.

Harry James Price, of 526 West Forty-fifth Street, who is attached to the U. B. O. offices in the Palace building, has waived exemption. Price saw service on the Mexican border as a member of the Second New York Field Artillery, now the 105th. He was honorably discharged from the service June 20.

Franklin Robert Grace, of 323 West Forty-third Street, an actor with the Shubert forces, has enlisted as yeoman in the Naval Reserves. Grace has also worked in burlesque and at the Winter Garden.

Harry Kalmine, formerly with "The Riviera Girl" company, has been inducted into the National Army.

George K. Henken, of 425 West Forty-sixth Street, theatrical publicity man, will go to Camp Upton with the next draft contingent.

William Davenport, of 605 West Forty-seventh Street, who conducts a theatrical teaming business, and who is well known to certain of the profession, will be among the next batch to be sent to camp.

Daniel Harper, stage hand at the Plymouth Theatre, will accompany the May 25 quota to camp.

Clement Harcourt Cardeaux, of 302 West Forty-sixth Street, one-time actor and more lately clerk at the Seymour Hotel, well known to the profession, will go down May 25.

Karl Kuebler, musician with "Chin Chin," has obtained a passport letter enabling him to accompany the show to Havana, Cuba, after which he will report to Board No. 115 July 1 for induction into military service.



# VAUDEVILLE BILLS For Next Week

## U. B. O.

### NEW YORK CITY.

Palace—"Spanish Dancers, Land of Joy"—Conroy & Le Maire—Ray Samuels—"For Pitt's Sake"—Franklyn Ardell & Co.—Lightner Sisters & Alexander—Gould & Lewis—General Pissano. (One to all.)

Riverside—Christie McDonald & Co.—"All for Democracy"—Adler & Ross—Charley Olcott—Bernie & Baker—James J. Morton—Halligan & Sykes—Vallecia's Leopards—Wm. Ebbs.

Alhambra—Whitling & Burt—Nina Payne & Co.—Jimmie Huesey & Co.—"Married via Wireless"—"Motor Boating"—James Watts & Co.—Barry Girls—Allison.

Colonial—Elizabeth Brice—LaBelle Titcomb Review—Mrs. Thos. Whiffen & Co.—Frank Crumit—"The Decorators." (Four to all.)

Royal—Bessie Clayton—Kouns Sisters—Watson Sisters—Arnaut Bros.—Clark & Verdi—Olives—Primrose Four—DeWitt Young & Sister.

Fifth Avenue (May 16-19)—Cornelia Revue—Henry Olive & Co.—Lee Kohlmar—Wood & Wyde—Cook & Lorraine—Devine & Williams—Dewey's Liberty Singers.

31st Street (May 16-19)—Severn & Agnie—Hendricks & Padula—Franklyn Ardell & Co.—Bobbie & Nelson—"A Jazz Nightmare."

Harlem Opera House (May 16-19)—Kane & Leonard—Regay & Lorraine Sisters—Adrian.

125th Street (May 16-19)—Barry Girls—Will Dockray—Claude & M. Cleveland—Misses Chalfonte.

33d Street (May 16-19)—Lawrence & DeVarney—Harry Hines—Three Hickey Bros.

54th Street (May 16-19)—Boland, Marr & Boland—Francis & DeMarr—Dorothy Rogers & Co.—Chaplin Picture—Watts & Story—Permales & Shelly—Tropical Marimba Band.

### BROOKLYN.

Bushwick—Herman Timberg Co.—Al Herman—Reinie Davies—Milt & DeLong Sisters—Hooper & Marbery—Leavitt & Lockwood—Pistell & Cuching—Eddie Miller Duo—Frank Shields.

Orpheum—Lillian Shaw—Victor Moore—Imhoff, Conn & Corenne—Chief Capolicano—Fink's Mules—Whipple, Houston & Co.—Adair & Adelphi—Ferry, Prospect (May 16-19)—Primrose Four—Clark & Verdi—The Yaltos.

Greenpoint (May 16-19)—Lyons & Yoccoe—Chaplin Picture.

### BUFFALO, N. Y.

Shea's—Berk & Broderick—Frank Dobson—Ethel McDonough—Mason, Keeler & Co.—Ben Welch.

### BOSTON, MASS.

Keith's—Reita Mario's Orchestra—Page, Hack & Mack—Joe Towle—Kenny & Nobody—Lillian Fitzgerald—Hugh Herbert & Co.

### BALTIMORE, MD.

Maryland—Francis & Ross—Nan Halperin—Casting Lams—Aveling & Lloyd—Chadwick Duo—Curtis Canine—Mehlinger & Meyers.

### CLEVELAND, OHIO.

Keith's—Catherine Powell & Co.—Bessie McCoy & Co.—Derkin's Dogs—Larry Reilly & Co.—M. Montgomery & Co.—Harry Beresford & Co.

### DETROIT, MICH.

Orpheum—Olga Mishka Trio—Van & Schenck—Roode & Francis—Bob Hall—Lucy Gillette—Willie & Jordan—"On the High Seas."

### ERIE, PA.

Keith's—Orth & Cody—"Rubeville."

### HAMILTON, CAN.

Keith's—Santos & Haye—Miller & Kaplan—Cavanna Duo—Three Barnett Sisters.

### JERSEY CITY, N. J.

Jersey City (May 16-19)—Fred C. Hagan & Co.—Will J. Ward & Girls—Three Bobs.

### MT. VERNON, N. Y.

Keith's (May 16-19)—The Gaudsmiths—Weber & Elliott—William Gaston—Ruth Royle—Swor & Avery—Emma Francis.

### PITTSBURGH, PA.

Keith's—Bert Baker & Co.—De Wolf Girls.

### PHILADELPHIA, PA.

Keith's—Seven Bracks—Misses Campbell—Benny's Pets—Bert Fitzgibbon—Stella Mayhew—Priaco—Yvette & Saranoff—Joe Jackson—Claire, Vincent & Co.

### TORONTO, CAN.

Keith's—Avon Four—Gallerin Sisters—Mystic Hanson Trio—Margaret Young—Myrl & Delmar.

### WASHINGTON, D. C.

Keith's—Rath Bros.—Trixie Prigana—Stanley & Burns—Jas. C. Morton & Co.—Senor Westony—George Nash & Co.—Wright & Dietrich—Seabury & Shaw—Irene Franklin.

### YOUNGSTOWN, OHIO.

Garriok—"Bandbox Revue"—Syvia Clark—Perceira Sextette—Thomas Swift & Co.—Three Alexanders—B. & H. Gordon—Milletta Sisters & Co.

### YONKERS, N. Y.

Yonkers (May 16-19)—Lamb's Mannikins—Baker & Rogers—Lydia Barry—Eva Fay—Bert Fitzgibbon—Wheeler Trio.

## ORPHEUM CIRCUIT

### CHICAGO, ILL.

Majestic—Hyams & McIntyre—Nellie Nichols—Moran & Mack—Sarah Padde & Co.—Val & Ernie Stanton—Al Shayne—Marguerite Farrell—Alfred Latell.

### CALGARY, CAN.

Orpheum—Blanche Ring—Wellington Cross—Barry & Layton—Frances & Dougherty—Eddie Carr & Co.—Stewart & Mercer—Black & White.

### DENVER, COLO.

Orpheum—Blossom, Seely & Co.—"In the Dark"—Count Peronne & Oliver—Loney Haskell—Dugan & Raymond—Tasmanian Trio.

### KANSAS CITY, MO.

Orpheum—Three Weber Girls—Vardon & Perry—Foster Ball & Co.—Lucille & Cockle—Will Oakland & Co.—Valeska Suratt & Co.

### DES MOINES, IOWA.

Orpheum—Albert Donnelly—Marion Weeks—Sealo—Maude Earl & Co.—Demarest & Collette.

### LOUISVILLE, KY.

Fontaine Ferry Park—Doc O'Neil—Svengali—Laveen & Cross—Irma Schenut—Capes & Snow.

### LOS ANGELES, CAL.

Orpheum—Morgan Dancers—Yates & Reed—Bronson & Baldwin—Gwen Lewis—Tarzan—"Exemption"—Leon La Mar.

### MINNEAPOLIS, MINN.

Orpheum—Cecil Lean & Mayfield—J. C. Nugent & Co.—Lew Madden & Co.—"Color Gems"—Hatch Kitamura Trio—Morton & Glass.

### MILWAUKEE, WIS.

Orpheum—Belle Baker—Julius Tannean—Burns & Frabito—Eddie Borten—Norton & Lee—Prosper & Maret.

### OMAHA, NEB.

Orpheum—"Vanity Fair"—Clayton & Lennie—Reed & Wright Girls—Chinko & Co.—"Corner Store."

### OAKLAND, CAL.

Orpheum—Four Mortons—J. K. Emmett & Co.—Ben Beyer & Co.—Vance & Vercel—Andy Rice—Drew & Wallace—Dahl & Gillen.

### PORTLAND, ORE.

Keith's—Sheehan & Regay—Wilton Lackey & Co.—Cole, Russell & Davis—Three Darling Sisters—Dooley & Nelson—Claire Rochester—Ziska & King.

### SAN FRANCISCO, CAL.

Orpheum—"Naughty Princess"—Harry Von Fosen—Hudler, Stein & Phillips—Tina Lerner—Aerial Mitchells—Grace De Mar—Lora Hoffman & Co.—Ruth St. Denis.

### ST. LOUIS, MO.

Forest Park Highlands—Follis Sisters & Le Roy—Nora Kelly—Sid Lewis—D'Onsas.

Orpheum—Belle Baker—Four Husbands—Mme. Blanche S. Krainka—Kelly & Galvin—Phina & Co.—Queenie Dunnedin.

### SEATTLE, WASH.

Orpheum—Sallie Fisher & Co.—"No Man's Land"—Julie Ring—Kathleen Clifford—"Girl from Milwaukee"—The Belmonts—Taylor Trio.

### SPOKANE AND TACOMA, WASH.

Orpheum—Lucille Cavanaugh & Co.—Arnold & Taylor—Whitfield & Ireland—Rajah & Co.—Marie Nordstrom—Margot Francois & Partner—Gordon & Rice.

### SACRAMENTO, STOCKTON AND FRESNO, CAL.

Orpheum—Edwin Arden & Co.—Elizabeth Murray—Four Haley Sisters—Helen Savage & Co.—Jack Clifford & Co.—Margaret Edwards—Loney & Norman.

### SALT LAKE CITY, UTAH.

Orpheum—"In the Zone"—Macart & Bradford—Wheeler & Moran—Natalie Sisters—Burley & Burley—Geo. Damerel & Co.

### VANCOUVER, CAN.

Orpheum—De Haven & Parker—Moore & Gerald—Ruth Budd—Valda & Bradlins—Honey Moon—Norton & Meinotte—Mack & Williams.

### WINNIPEG, CAN.

Orpheum—Carl McCullough—Hahn, Welier & O'Donnell—Gardner & Hartman—Edwin Stevens & Co.—Davis & Pell.

## POLI CIRCUIT

### BRIDGEPORT, CONN.

Plaza (First Half)—Chas. Bradley—Rose & Moore—Arthur Dunn & Co. (Last Half)—Van & Carrie Avery—Nine Krazy Kids.

Poli (First Half)—Hall & O'Brien—Stevens & Lovejoy—Crawford & Broderick—Eight Dominoes. (Last Half)—Rock & Drew—"Meditation"—Jean Sothorn—Seven Honey Boys.

### HARTFORD, CONN.

Palace (First Half)—Ray & Pagana—"Meditation"—Van & Carrie Avery—Chinese Follies. (Last Half)—El Cota—Adrian.

### NEW HAVEN, CONN.

Palace (First Half)—DeWinters & Rose—Dorothy Brenner—Adrian. (Last Half)—Embs & Alton—Jo Lewis & Co.—Emma Stephens—Emerson & Baldwin.

Bijou (First Half)—Rock & Drew—El Cota—McNally & Ashton—Nine Krazy Kids. (Last Half)—Australian Stanley—Sweeney & Rooney—Dunham & O'Mally.

### SCRANTON, PA.

Poli (First Half)—Gaffney & Dale—Shart & Gibson—"Well, Well, Well"—Kloter & Quinn—"Rising Generation." (Last Half)—E. J. Moore—Venetian Gypsies—Jim & Marion Hawkins.

### SPRINGFIELD, MASS.

Palace (First Half)—Will Morris—Embs & Eton—"Money or Your Life"—Jean Sothorn—J. C. Mack & Co.—Emerson & Baldwin. (Last Half)—Hanlon & Ward—Angie Welmers—Manning & Hall—Crawford & Broderick—Frankie Fay & Jazz Band.

### WATERBURY, CONN.

Poli (First Half)—Hanlon & Ward—Angie Welmers—Manning & Hall—Seven Honey Boys—Stone & McAvoy—Gillett's Monkey. (Last Half)—DeWinters & Rose—McNally & Ashton—"Money or Your Life"—Marie Russell—Eight Dominoes.

### WORCESTER, MASS.

Plaza (First Half)—Australian Stanley—Dunbar & O'Malley. (Last Half)—Charles Henry's Pets—Chas. Bradley—Stone & McAvoy—Arthur Dunn & Co.

Poli (First Half)—Herbert & Dennis—Marie Russell—Frankie Fay & Jazz Band. (Last Half)—Will Morris—Frank & Toby—J. C. Mack & Co.—Chinese Follies.

### WILKES-BARRE, PA.

Poli (First Half)—E. J. Moore—Venetian Gypsies—Jim & Marion Hawkins. (Last Half)—Gaffney & Dale—Sharp & Gibson—"Well, Well, Well"—Kloter & Quinn—"Rising Generation."

## S. & C. CIRCUIT

### ABERDEEN, S. D.

Rialto (Last Half)—"Oriental Beauties"—Jessie & Dollie Millar.

### DETROIT, MICH.

Miles—Amanda Hendricks—Jack & Jessie Gibson—Dunlay & Merrill—Mack & Sallie.

### FARGO, N. D.

Grand (First Half)—The Telsaks—McDermott & Wallace—The Gallons—Four Juvenile Kings. (Last Half)—De Bourg Sisters—Dancing Tyrells—Allen's Minstrels—Nadell & Folette.

### JANESVILLE, WIS.

Apollo (Last Half)—Tetsuwal Japs—Dolly, Joe & Midgie.

### MASON CITY, IOWA.

Cecil (First Half)—The Blondys—Alexander & Swain—Foy Toy & Co. (Last Half)—Hyde & Hart—Meroff Trio.

### MARSHALLTOWN, IOWA.

Casino (Last Half)—May & Eddie Corse—"Runaway Girls"—Tiller Sisters—Foy Toy & Co.

### ST. PAUL, MINN.

Hippodrome (First Half)—O'Loughlin & Williams—Irene Curney & Co.—Nadell & Folette—Tetsuwal Japs. (Last Half)—W. S. Harvey—The La Mars—Four Juvenile Kings.

### SIOUX FALLS, S. D.

Orpheum (First Half)—"Oriental Beauties"—Frank Hartley—Jessie & Dollie Millar—Frank Bush. (Last Half)—Four American Beauties.

## W. U. B. O.

### BATTLE CREEK, MICH.

Bijou (First Half)—Van Horn & Ammer—Clark & Adler—Billy Swede Hall & Co.—Tower & Darrell—"Spud Town Band." (Last Half)—Abbott & White—La Costa & Clifton—Billy Elliott.

### FORT WAYNE, IND.

Palace (First Half)—Monahan & Co.—Fred Rogers—Four Marx Bros. (Last Half)—Nelusco & Hurley—Lillian Watson—"Fire-side Reverie"—Kelly & Galvin—Apdala's Animals.

### FLINT, MICH.

Palace (First Half)—Lohse & Sterling—Louise & Harry La Mont—Chas. Howard & Co.—Marie King Scott—Beatrice Morrell Sextette. (Last Half)—"Honolulu Girl."

### INDIANAPOLIS, IND.

Palace—Walker & Texas—Mack & Maybelle—Lella Shaw & Co.—Marion Gibbey—Ellis Nowling Troupe.

### LAFAYETTE, IND.

Family (First Half)—Clover Leaf Trio—May & Billy Earl. (Last Half)—Nalo & Nalo—Bobby Folsom.

### LOGANSPOUT, IND.

Colonial (First Half)—"Tango Shoes." (Last Half)—Musical Gerald—May & Billie Earl.

### LANSING, MICH.

Bijou (First Half)—"Honolulu Girl." (Last Half)—L. Lohse & Sterling—Louise & Harry La Mont—Chas. Howard & Co.—Marie King Scott—Beatrice Morrell Sextette.

### RICHMOND, VA.

Murray (First Half)—Bert Draper—The Ziras. (Last Half)—Jones & Jones.

## N. V. M. A.

### ALTON, ILL.

Hippodrome (First Half)—"Little Miss Up-to-Date." (Last Half)—Johnson Bros. & Johnson—Tyler & St. Clair.

### BELLEVILLE, ILL.

Washington (First Half)—Parker Bros.—Arthur Deagon—Maggie Leclair & Co. (Last Half)—Daniels & Walters—"Five Fifteen"—Bueh Bros.

### BILLINGS, MONT.

Babcock (May 23)—The Xylo Maids—Christopher & Walton—Edna May Foster & Co.—"The Brigands of Seville"—Jimmy Dunn—Great Jansen & His Mystery Maids. (May 26-27)—Ward & Useless—Southerners—Case & Carter—Marta Golden & Co.—Bertie Fowler—Ambler Bros.

### BUTTE, MONT.

Peoples' Hippodrome (May 19-21)—Bernard & Harris—Frontier Trio—Moran & Dale—Five Merry Maids—Lee Barth—La France Bros. (May 22-25)—Vardi Sisters—Abbott & Mills—Cooke & Rothert—Lorraine & Bannister—May & Kilduff—Mangean Troupe.

### CHICAGO, ILL.

Kedzie (First Half)—Bergquist Bros.—Story & Clark—Walter D. Nealand & Co.—Alf Ripon—"Follies De Vogue." (Last Half)—Diamond & Granddaughter—Watts & Hawley—Morris Golden—Fern, Richelleu & Fern.

### CROOKSTON, S. D.

Grand (May 26)—Prince Trio—Raines & Goodrich—"Don't Lie to Mamma."

### DULUTH, MINN.

New Grand (First Half)—Delphine & Rae—Strand Trio—Mme. Lotta & Co. (Last Half)—Christie & Bennett—"What Women Can Do"—Martin Van Bergen—Geo. & May Le Fevre.

### EAST ST. LOUIS, ILL.

Erbers (First Half)—Tyler & St. Clair—Johnson Bros. & Johnson—Ray & Emma Dean—Buch Bros. (Last Half)—Thiesens's Pets—Chas. & Madeline Dunbar—Otto Bros.—Paul Kleist & Co.

### FORT WILLIAMS, CAN.

Orpheum (First Half)—Ed. Hill—Two Southern Girls—Walker & Blackburn—Garden Belles. (Last Half)—Delphine & Rae—Strand Trio—Mme. Lotta & Co.

## GRAND FORKES, N. D.

Grand (Last Half)—Prince Trio—Raines & Goodrich—"Don't Lie to Mamma."

## GREAT FALLS, MONT.

Palace (May 18-19)—Vardi Sisters—Abbott & Mills—Cooke & Rothert—Lorraine & Bannister—May & Kilduff—Mangean Troupe. (May 23)—Davis & Evelyn—Ed & Lillian Roach—Billy Newkirk & Homer Girls—Gray & Jackson—Lee Stoddard—Long Tack Sam & Co.

## LINCOLN, NEB.

Tyrro (First Half)—Silver & Duval—Arthur De Boy & Co. (Last Half)—Hill, Tivoli Girls & Hill.

## MINNEAPOLIS, MINN.

New Grand—Bayard & Inman—"Conservatory of Music"—Stein & Snell—Four Novelty Pierrots. New Palace—The Bimbos—Roth & Roberts—Rawson & Clare—Brady & Mahoney.

## NORTH YAKIMA, WASH.

Empire (May 19-20)—Arthur & Dolly Le Roy—Cecil & Mack—Leon Domque—Francis Owen & Co.—Jones & Johnson—The Petit Troupe. (May 24-25)—Charles Weber—Mack & Dean—Herman & Hanley—Mattie Choate & Co.—Archie Nicholson Trio—Four Earles.

## OMAHA, NEB.

Empress (First Half)—Mile. Nadge—Betty Stokes—Lexey & O'Connor—Hoyt's Minstrels. (Last Half)—Diebel & Ray—Arthur De Voy & Co.—Kohan Japs.

## OAKLAND, CAL.

Hippodrome (May 19-21)—Frank Colby & Co.—Weir, Temple & Dacey—Otto Koerner & Co.—Three Moriarty Girls—Murphy & Lachmar—Steve Steven Trio. (May 22-23)—Carlotta—Rinaldo Duo—Brown & Jackson—Four Seasons—Knight's Roosters—Craig & Meeker.

## PORTLAND, ORE.

Hippodrome (May 19-22)—Bell & Gray—Collins & Wilcott—Mr. & Mrs. Wm. O'Clare—De Pace Opera Co.—Romano—Gaby Bros. & Clark. (May 23-25)—Hill & Burdina—Gertie De Milt—De Lea & Orma—Saxon Trio—Clarence Wilbur—Rodeo Review.

## SPOKANE, WASH.

Hippodrome (May 19-21)—Frank Colby & Co.—Roy & Mabel Hart—Victoria Four—Filippino Sextette—Ray Snow & Company—Charles & Anna Glocker. (May 22-23)—The Emille Sisters—Baxter & Virginia—"Miss Thanksgiving"—Jack Arnold Trio—Sadie Sherman—Great Santell & Co.

## SAN JOSE, CAL.

Hippodrome (May 19-21)—Carlotta—Rinaldo Duo—Brown & Jackson—Four Seasons—Knight's Roosters—Craig & Meeker. (May 22-23)—Earl Girdler &amp



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# ROUTE LIST

Routes Must Reach This Office Not Later Than Saturday

## DRAMATIC AND MUSICAL

Adams, Maude—Tacoma, Wash., 15; Portland, Ore., 16-18; San Francisco, Cal. (Columbia Theatre), 20-June 1.  
 "Business Before Pleasure"—Eltinge, N. Y., indef.  
 Barrymore, Ethel—Empire, N. Y., indef.  
 "Back Again"—Chestnut St. Opera House, Philadelphia, 13-18.  
 "Cure for Curables"—39th St., N. Y., indef.  
 "Copperhead, The"—Shubert, N. Y., indef.  
 "Cohan Revue"—National, Washington, D. C., 13-18.  
 "Country Cousin"—Hollis, Boston, indef.  
 "Doing Our Bit"—Palace Music Hall, Chicago, indef.  
 "Eyes of Youth"—Maxine Elliott's Theatre, indef.  
 "Friendly Enemies"—Woods, Chicago, indef.  
 "Flo-Flo"—Cort, N. Y., indef.  
 "Fancy Free"—Astor, N. Y., indef.  
 "Going Up"—Liberty, N. Y., indef.  
 "Girl From Broadway"—Davies, Sas., 15; Odessa, 16; Kendal, 17; Kipling, 18; Kenlo, 20; Malr, 21.  
 "General Post"—Tremont, Boston, 13-18.  
 "Human Soul, The"—Memphis, Tenn., 13-18.  
 "Ikey & Abey Co." (George H. Bubb, manager)—West Chester, Pa., 13; Pottstown, 14; Lansford, 15; Freeland, 16; Pottsville, 17; Shamokin, 18; Sunbury, 20.  
 "Jack o' Lantern"—Globe, N. Y., indef.  
 "King, The"—Coan's Grand, Chicago, 13-18.  
 "Keep Her Smiling"—Wilbur, Boston, indef.  
 "Kiss Burglar, The"—Cohan, N. Y., indef.  
 "Lombardi, Ltd."—Morosco, N. Y., indef.  
 "Little Teacher, The"—Playhouse, N. Y., indef.  
 "Leave It to Jane"—La Salle, Chicago, indef.  
 "Lord and Lady Algy"—Garlick, Chicago, 13-18.  
 Mantell, Robt., Co.—Seattle, Wash., 13-18; Edmonton, Can., 20-21-22.  
 "Man Who Came Back"—Plymouth, Boston, indef.  
 "Maytime"—Broadhurst, N. Y., indef.  
 "Man Who Stayed at Home"—48th St., N. Y., indef.  
 Miller, Henry, Co.—Henry Miller's Theatre, N. Y., indef.  
 "Nancy Lee"—Hudson, N. Y., indef.  
 Nazimova—Plymouth, N. Y., indef.  
 "Nothing But the Truth"—Cort, Chicago, indef.  
 "Over There"—Princess, Chicago, indef.  
 "Odds and Ends"—Studebaker, Chicago, indef.  
 "Oh, Look"—Standard, N. Y., 13-18.  
 "Oh, Lady, Lady"—Princess, N. Y., indef.  
 "Oh, Boy"—Lyric, Phila., 13-18.  
 "Pair of Petticoats"—Bijou, N. Y., indef.  
 "Parlor, Bedroom and Bath"—Republic, N. Y., indef.  
 "Poly With a Past"—Belasco, N. Y., indef.  
 "Rainbow Girl, The"—New Amsterdam, N. Y., indef.  
 Skinner, Otis (Chas. Frohman, mgr.)—St. Paul, Minn., 15; Minneapolis, 16-18.  
 "Seventeen"—Booth, N. Y., indef.  
 "Sinbad"—Winter Garden, N. Y., indef.  
 "Seven Days' Leave"—Park, N. Y., indef.  
 "See You Later"—Adelphi, Phila., indef.  
 "Sick-A-Bed"—Powers, Chicago, indef.  
 "So Long Betty"—Shubert, Boston, indef.  
 Smith, Mysterious Co. (A. P. Smith)—Osceola, Ia., 15-16; Centerville, 17-18; Bloomfield, 20-21.  
 Thurston, the Magician (R. R. Fischer, bus. mgr.)—Baltimore, Md., 13-18.  
 "Three Faces East"—Broad, Phila., indef.  
 "Toot-Toot"—Colonial, Boston, indef.  
 "Tailor Made Man"—Cohan & Harris, N. Y., indef.  
 "Tiger Rose"—Lyceum, N. Y., indef.  
 "Uncle Tom's Cabin"—Ottawa, Ont., Can., 16-17-18; Pembroke, 20; Renfrew, 21.  
 "Unmarried Mother"—Walnut, Phila., 13-18.  
 Washington Sq. Players—Comedy, N. Y., indef.  
 Waldmann, Edward—Winston-Salem, N. C., 15; Wilson, N. C., 16.  
 Ziegfeld Midnight Frolic—New Amsterdam Roof, indef.

## STOCK

Auditorium Players—Malden, Mass., indef.  
 Alcazar Players—San Francisco, indef.  
 Apoll Stock Co.—Orpheum, York, Pa., indef.  
 Alba Players—New Empire, Montreal, Can.  
 Baker Stock Co.—Portland, Ore., indef.  
 Brownell-Storke Co.—Dayton, O., indef.  
 Bunting, Emma, Stock Company—Savoy, Ft. Worth, Texas.  
 Bishop Players—Oakland, Cal., indef.  
 Bonstelle, Jessie, Stock Co.—Academy, Northampton, Mass.  
 Bayonne Players—Strand, Bayonne, N. J., indef.  
 Cutter Stock Co.—Corry, Pa., 13-18.  
 Cooper Baird Co.—Zanesville, O., indef.  
 Crown Theatre Stock Co. (Ed. Rowland)—Chicago, indef.  
 Coal Stock Co.—Music Hall, Akron, O.  
 Corson Stock Co.—Chester Playhouse, Chester, Pa.  
 Dominion Players—Winnipeg, Manitoba, Can., indef.  
 Dwight, Albert, Players (J. S. McLaughlin, mgr.)—K. and K. Opera House, Pittsburgh, Pa., indef.  
 Dainty, Bessie, Players (I. F. Earle, mgr.)—Orpheum Theatre, Waco, Tex., indef.  
 Dubinsky Bros.—St. Joseph, Mo., indef.  
 Day, Elizabeth, Players—Victoria, Wheeling, W. Va., indef.  
 Emerson Players—Lawrence, Mass., indef.  
 Elbert & Getchill Stock—Des Moines, Ia., indef.

Fleider, Frank, Stock—Mozart, Elmira, N. Y., indef.  
 Fifth Ave. Stock—Fifth Ave., Brooklyn, indef.  
 Goodhue Stock Co.—Central Square, Lynn, Mass., indef.  
 Grand Theatre Stock Co.—Tulsa, Okla., indef.  
 Glaser, Vaughn Stock—Detroit, Mich., indef.  
 Gardiner Bros. Stock Co.—Palace, Oklahoma City, Okla., indef.  
 Howard-Lorin Stock—National, Englewood, Ill., indef.  
 Harrison-White Stock—Bijou, Quincy, Ill., indef.  
 Holmes, W. Hedge—Lyceum, Troy, N. Y., indef.  
 Henderson, Richard, Stock Co.—Jewett, Henry, Players—Copley, Boston, indef.  
 Katz, Harry, Stock—Salem, Mass., indef.  
 Krueger, M. P.—Wilkes-Barre, Pa., indef.  
 Keith Stock—Providence, R. I.  
 Keith Stock—Columbus, O., indef.  
 LaSalle Stock—Orpheum, Phila., indef.  
 Lewis, Jack X., Stock (J. W. Carson, mgr.)—Chester, Pa., indef.  
 Liberty Players—Strand, San Diego, Cal.  
 Lilley, Ed. Clark, Stock—Samuel's O. H., Jamestown, N. Y.  
 Levy, Robt.—Washington, D. C., indef.  
 Levy, Robt.—Lafayette, N. Y., indef.  
 Leventhal, J., Stock Co.—Strand, Hoboken, N. J.  
 Liberty Stock Co.—Ridgefield Park, N. J., indef.  
 Lister, Chas., Stock Co.—Dubuque, Ia., 13-June 1.  
 Liberty Stock—Stapleton, S. I., indef.  
 Marks Bros. Stock Co.—New Empire, Montreal, Can., indef.  
 Manhattan Players—Lyceum, Rochester, N. Y.  
 Moses & Johnson Stock—Paterson, N. J., indef.  
 Morosco Stock—Los Angeles, indef.  
 Martin, Lewis, Stock Co.—Fox, Joliet, Ill.  
 Menses, H. P., Stock Co.—Hyperion, New Haven, Conn.  
 McLean, Pauline Co.—Erie, Pa., indef.  
 Nitzgemeyer, C. A.—Minneapolis, Minn., indef.  
 O'Hara-Warren-Hathaway—Brooklyn, indef.  
 Orpheum Stock Co.—Orpheum, Newark, N. J., indef.  
 Oliver, Otis, Players (Harry Wallace, mgr.)—Columbia, Grand Rapids, Mich., indef.  
 Oliver, Otis, Players (Otis Oliver, mgr.)—Oliver, Lincoln, Neb., indef.  
 Oliver, Otis, Players (Elroy Ward, mgr.)—Palace, Moline, Ill., indef.  
 Poll Stock—Bridgeport, Conn., indef.  
 Poll Stock—Poll's, Hartford, Conn., indef.  
 Phelan, E. V.—Auditorium, Lynn, Mass., indef.  
 Pollock, Edith, Stock Co.—Diamond, New Orleans, indef.  
 Pitt, Chas. D., Stock Co.—Reading, Pa.  
 Peck, Geo.—Opera House, Rockford, Ill.  
 Shubert Stock—Shubert, St. Paul, Minn., indef.  
 Somerville Theatre Players—Somerville, Mass., indef.  
 Spooner, Cecil, Stock—Grand Opera House, Brooklyn, indef.  
 Sites-Emerson Co.—Lowell, Mass., indef.  
 Sites-Emerson Co.—Haverhill, Mass., indef.  
 Sned-E-Kerr Co.—Salem, Ore., indef.  
 Strand Players—Strand, Hoboken, N. J., indef.  
 Williams, Ed., Stock—Orpheum, Elkhart, Ind.  
 Williams Players—Wilkes, Salt Lake City, indef.  
 Wilkes Players—Seattle, Wash., indef.  
 Wilson, Tom—Moran, Grand, Sharon, Pa.  
 Wallace, Morgan, Stock—Grand, Sioux City, Ia., indef.  
 Wallace, Chester, Stock Co.—Majestic, Butler, Pa.  
 Woodward Stock Co.—Denham, Denver, Colo.  
 Waldron, Chas., Stock Co.—Waldron, Fitchburg, Mass.  
 Williams, Ed., Stock Co.—Sipe, Kokomo, Ind., indef.  
 Walsh Stock Co.—Majestic, Providence, R. I.  
 Wigwam Stock Co.—Wigwam, San Francisco, indef.  
 Walker, Stuart, Players—Cincinnati, O., indef.  
 Wilson Ave. Stock—Chicago, Ill., indef.

## ARMY CAMP CIRCUIT

Week of May 20

Camp Custer, Mich. (E. W. Fuller), vaudeville.  
 Camp Devens, Mass. (Maurice Greet), Holmes' pictures of China, Holmes' pictures of the Navy.  
 Camp Dix, N. J. (W. O. Wheeler), "My Four Years in Germany," "Very Good, Eddie."  
 Camp Dodge, Ia. (Julian Anhalt), "Turn to the Right."  
 Camp Gordon, Ga. (Percy Weadon), "Furs and Frills."  
 Camp Grant, Ill. (George J. Breinig), "Princess Pat."  
 Camp Jackson, S. C. (John F. Farrell), Metropolitan Vaudeville Co., "Marriage Made in Heaven."  
 Camp Lee, Va. (C. D. Jacobson), Harrison Concert Co.  
 Camp Lewis, Wash. (E. W. Braden), Orpheum Vaudeville.  
 Camp Meade, Md. (Charles E. Barton), Gus Hill's Minstrels.  
 Camp Merritt, N. J. (Harry C. Blaney), "Nothing But the Truth," "Very Good Eddie."  
 Camp Sherman, O. (Frank J. Lea), "A Marriage Made in Heaven."  
 Camp Sheridan, Ala. (Leut. Gavin Harris), "Here Comes the Bride."  
 Camp Taylor, Ky. (Aubrey Stauffer, Pictures.

Camp Upton, I. I. (George H. Miller), "Flora Bea," "Nothing But the Truth."

## TABLOIDS

Amick's, Jack, Pennant Winners—Belmont, Eldorado, Kans., 13-18.  
 Blue Grass Belles (Billy Kehle, mgr.)—Majestic, Topeka, Kans., 13-18.  
 Brownies, Bud, Pretty Babies—Lyric, Boone, Ia., indef.  
 Buchanan's Revue and Melody Maids—Empire, Stockton, Cal., indef.  
 California Cuples (Bennie Kirkland, mgr.)—Houston, Tex., indef.  
 Grenwalt's Moonlight Maids (Ed. M. Moore, bus. mgr.)—Lyric, Alliance, O., 13-18.  
 "Ketts' Musical Comedy Revue"—Orpheum, Grand Rapids, Mich., indef.  
 Lord & Vernon Musical Comedy Co.—Gem, Little Rock, Ark., indef.  
 Lee's, James P., Musical Comedy—Plaza, Douglas, Ariz., indef.  
 Lone Star Musical Review (Walter Winkler, mgr.)—Rochester, Minn., 13-18.  
 Phelps & Cobb's Jolly Pathfinders—Kempner, Little Rock, Ark., indef.  
 Rose City Musical Stock—Princess, Ft. Smith, Ark., 13-18.  
 "Sunny Side of Broadway"—Grand, St. Louis, Mo., 13-18.  
 Shea, Tex. & Mabel, Musical Comedy—Star, San Antonio, Tex., indef.  
 "Tip Top Merry Makers"—Orpheum, Toledo, O., 13-18.  
 Valentine's, Tex. Quality Maids—Deandi, Amarillo, Tex., indef.

## BURLESQUE

### Columbia Wheel

Ben Welch—Gayety, Washington, 13-18.  
 Best Show in Town—Olympia, Cincinnati, 13-18; Columbia, Chicago, 20-25.  
 Bowers—Casino, Brooklyn, 13-18; Empire, Brooklyn, 20-25.  
 Burlesque Revue—Empire, Newark, 13-18; Casino, Philadelphia, 20-25.  
 Burlesque Wonder Show—Casino, Philadelphia, 13-18; Hurlig & Seamon's, New York, 20-25.  
 Bon Tons—Gayety, Boston, 13-18; Empire, Brooklyn, 20-25.  
 Behman Show—Gayety, St. Louis, 13-18; Star & Garter, Chicago, 20-25.  
 Bostonians—Columbia, Chicago, 13-18.  
 Follies of the Day—Gayety, Buffalo, 13-18.  
 Golden Crooks—Empire, Toledo, O., 13-18; close.  
 Hello America—Columbia, New York, 13-indef.  
 Hip Hip Hoorah—Gayety, Detroit, 13-18; Gayety, Pittsburgh, 20-25.  
 Irwin's Big Show—Empire, Albany, 13-18; Casino, Boston, 20-25.  
 Liberty Girls—Gayety, Pittsburgh, 13-18; Star, Cleveland, 20-25.  
 Merry Rounders—Colonial, Providence, 13-18; Gayety, Boston, 20-25.  
 Mollie Williams—Gayety, Montreal, 13-18; Empire, Albany, 20-25.  
 Maids of America—Empire, Brooklyn, 13-18; Palace, Baltimore, 20-25.  
 Puss Puss—Palace, Baltimore, 13-18; Gayety, Washington, 20-25.  
 Rose Sydel's—Star, Cleveland, 13-18.  
 Step Lively—Gayety, Kansas City, 13-18; Gayety, St. Louis, 20-25.  
 Star & Garter—Gayety, Toronto, Ont., 13-18; Gayety, Buffalo, 20-25.  
 Sporting Widows—Majestic, Jersey City, 13-18; Casino, Brooklyn, 20-25.  
 Social Maids—Park, Bridgeport, Conn., 16-18; Majestic, Jersey City, 20-25.  
 Spiegel's Review—Hurlig & Seamon's, New York, 13-18; Grand, Hartford, 20-25.  
 Some Show—Star & Garter, Chicago, 13-18; Gayety, Detroit, 20-25.

## American Wheel

Broadway Belles—Garden, Buffalo, 13-18.  
 Cabaret Girls—Gayety, Milwaukee, 13—alterate with St. Paul.  
 Girls from Happyland—Star, Brooklyn, 20-25.  
 Mischief Makers—Gayety, Baltimore, 13-18; South Bethlehem, 22-25.  
 Monte Carlo Girls—Gayety, Baltimore, 20-25.  
 Pacemakers—Star, St. Paul 13, alternate with Milwaukee.  
 Pat White—Star, Brooklyn, 13-18; Gayety, Brooklyn, 20-25.  
 Record Breakers—Gayety, Brooklyn, 13-18.

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## BURLESQUE NEWS AND REVIEWS

### "GIRLS FROM JOYLAND," WITH BILLY GILBERT, RETURNS TO STAR

The "Girls from Joyland," Sim Williams offering on the American Circuit, played a return engagement at the Star last week, featuring Billy Gilbert.

The show is about the same as seen earlier in the season, except that Bobby Barker and Miss Barker have left the cast and have been replaced by Jack Clifford and Lillian Franklin.

Gilbert is as funny as ever, doing the "Dutch." He works hard.

Clifford is doing Irish, opposite Gilbert, and handles the character well.

George Brower is a neat straight, a classy dresser and a clever dancer. He put over his numbers nicely, worked well with the comedians and "humored" them for laughs. He delivers his lines clearly.

Dan Diehl handles the character role exceptionally well. He does his blackface naturally, and his work as a Chinese Prince stands out.

Miss Franklin proves herself a good prima donna. She can sing, and works well in bits. Her costumes are pretty.

Beulah Kennedy is a good soubrette, but should have some fast numbers. She looks well, can dance and has a neat wardrobe.

Ida Nicolai is a corking good character woman. Her eccentric style of dress and way of working wins applause. Her "Oh! Papa!" specialty was well put over. Gilbert assisted in working it up.

Doris De Loris offered a refined dancing specialty toward the end of the show which went over big. Miss De Loris is graceful and pleasing in her work.

There are many scenes and bits during the performance that offer no end of amusement.

Diehl's dancing specialty won favor. He put it over well.

Miss Kennedy, leading "My Queen of the Sea," was in a good spot. The girls, in statue tights, displaying shapely forms, with effective scenic settings, made a fine finale to the first part.

The "drinking" bit, with Gilbert, Clifford and Miss Franklin, was good for laughs. Gilbert's antics with the wine bottle in this scene were very funny.

Another amusing scene was the opening of the burlesque called the "Hold of Captain Kidd's Ship." It is a different line of work than is usually seen in this class of performance, and was well liked by the audience. Here again Gilbert did good work. He worked up the scene to a highly humorous situation.

The "Girls From Joyland" is a good show, has a nice looking chorus, pretty costumes, attractive scenery and many good musical numbers.

The show closed its season last Saturday night.

#### KOLB TO PRODUCE STOCK

Matt Kolb left New York Saturday night for Milwaukee, where he will produce stock at the Empress this summer. Kolb to date has signed Le Roy Boomer, Patricia Baker, Mildred Gilmore, Francis T. Reynolds and Kitty Madison for his first show. Kolb will do the principal comedy with the company.

#### HUNTER IN THE ARMY

Melville Hunter of the team of Hunter, Chick and Hunter, this season with the "Roseland Girls," is now in the National Army, located at Camp Meade.

#### WATSON WANTS CHORUS GIRLS

The first manager to advertise for chorus girls for next season is "Beef Trust" Billy Watson, whose advertisement appears in this week's CLIPPER.

Watson wants girls for his "Beef Trust" and "Orientals," and is paying \$22 a week. His shows will be entirely new, and will open early in August.

#### NUGENT AND POWERS BOOKED

Bob Nugent and Lou Powers, of the "Military Maids," have been booked by Roehm & Richards to open in stock at the Star, Toronto, next Monday.

The same firm booked Mae Kerns to open in stock at the Empire, Chicago, next Monday.

#### SUTHERLAND MANAGES LIBERTY

ANNISTON, Ala., May 13.—Jim Sutherland, former manager of the Majestic, Jersey City, arrived here today to manage the Liberty Theatre, at Camp McClellan, a short distance from this city. He assumed charge at once.

#### GRAND, TERRE HAUTE, CLOSED

TERRE HAUTE, Ind., May 13.—The burlesque season at the Grand, this city, is at an end, the burlesque bookings having closed on the fifth of this month. The attractions were all money makers.

#### KOSTER AHEAD OF BERNSTEIN

Charles A. Koster has signed for the advance of Rube Bernstein's New Follies of Pleasure next season. He will summer at his new home at Nolan's Point, Lake Hopatcong, N. J.

#### CHAS. KEEFE IN THE ARMY

Chas. Keefe, a member of the Burlesque Review, left the show last Saturday night at the Casino, Brooklyn, to go to camp. He was presented with a wrist watch by the company.

#### KAHN CLOSES U. S. TEMPLE

The U. S. Temple Stock will close the season May 25. B. F. Kahn will re-open the house in August, under the same policy as inaugurated here recently.

#### WILLIAMS SIGNS BOOKBINDER

Sim Williams has signed Julius Bookbinder to go ahead of his show next season. Bookbinder has been doing the advance work for "Sliding" Billy Watson this season.

#### JAMES TO MANAGE SHOW

Jimmie A. James will manage the "Trail Hitters" for James E. Cooper next season. Edward Welsh has been engaged as straight man for the "Blue Birds" by the same firm.

#### THALIA BOOKS BURLESQUE

The Thalia theatre, located on the Bowery, will open next Monday with stock burlesque with C. W. Morgenstern booking the show.

#### CARLTON WITH HUB SHOW

BOSTON, Mass., May 14.—Billy Carlton will be with the opening show at the Howard, this city, next Monday, playing opposite Billy "Grogan" Spencer.

#### CLARK OPENS NEW OFFICE

Pete Clark has opened an office in the Putnam Building for four months. He still retains his old office in the Knickerbocker Building.

## VAUDEVILLE NEWS AND REVIEWS

### FOLLY (Last Half)

After a well played overture, the show was opened by Gallando, an artist, in a clay modeling act. He has a likeable opening turn, and pleased the audience with his caricatures of well known people. He keeps up a running fire of conversation that helps out nicely.

Reiff Brothers, singers and dancers, followed him. They are not much on singing, but they do several good dances, and have some good comedy moments in their act. The thinner of the two is the better comedian, and his nonsensical actions got many laughs. They do some clever eccentric and fancy dancing.

The bill was split here by pictures showing the value of the telephone in war.

Elliot and Mora, in a comedy talking skit, reopened the vaudeville. They are clever performers, and scored a large-sized hit. They have made one or two changes for the better in their act, and the turn carries an appearance of newness.

Riccardo, a ventriloquist, in the fourth position, was well liked. He works well, and has a number of good gags. He has a trick of saying "yes?", and having the dummy answer "yes!" that won many laughs. For a finish the "dummy" sings a song. He earned an encore, for which he renders another number.

The bill was split again by Pathé comedy, with Harold Lloyd.

Faber and Taylor were fifth on the bill. The new ending they use is not half as funny as the old one. Their songs and stories pleased, and they took four bows before leaving the stage. The woman wears two very pretty costumes.

Raymond and Caverly, well known dialect comedians, in their submarine act, closed the vaudeville portion of the bill. These two men are very clever performers, and scored the large hit that is always theirs. They were the hit of the bill.

"The Soul of Buddha," with Theda Bara closed.

### "SHADOWS" NEW WAR PLAYLET

Lucie Lacoste, writer and poet, will make her stage debut this week in a war playlet, "Shadows," written by herself and staged by Ralph Cummings. "Shadows" deals with the German spy menace in this country and furnishes a dramatic climax which ranks it with the "thrillers." It will have its premiere at Proctor's Fifth Avenue Theatre the last half of this week.

### OLLY LOGSDON PUTS OUT SKIT

Ollie Logsdon has put on a new act, entitled "Putting It Over," in which Lorna Elliott and Pearl Grey have leading roles. The act is booked over the Loew Circuit playing Springfield, Mass., the first half of this week, Hoboken the last half and next week plays the Orpheum, New York, and the DeKalb, Brooklyn.

### ED. REYNARD HAS NEW ACT

Ed. F. Reynard, after a tour of the West, is back in New York with a new act which is scheduled to be shown in Mt. Vernon next week.

### FRANK FAY LEAVES VAUDE.

Frank Fay will desert vaudeville at the end of this week and will begin rehearsals with the "Passing Show." He is now playing in Boston.

### 81st STREET (Last Half)

The vaudeville bill at this theatre for the last half was highly commendable, and each act was received with applause.

The Mystic Hanson Trio opened with their already familiar combination of magic and music. The larger part of the work is done by the male member, who is an illusionist of ability, but the two girls were instrumental in making the act go over.

Felix Bernard and Jose Termini have teamed up in a musical offering that is reviewed under New Acts.

"Two Sweethearts," the one-act comedy drama that is starring Lee Kohlmar, is bound to go wherever it is shown, and the Thursday audience was no exception. The playlet is woven around the attempt of an East Side photographer, Jake, to marry off his sister Lena to a friend of his, Dave. Jake himself is about to be married, and he has withdrawn his entire savings (one thousand dollars) for the purpose of building his own home. Dave, however, refuses to marry Lena unless he has money, and this money Jake gladly supplies. But the sacrifice prevents his own marriage. Things are favorably settled by the old reliable pinocchio method of splitting fifty-fifty. The acting of Mr. Kohlmar and the other members of the cast is highly commendable, for such character studies are rare on the vaudeville stage.

John Swor and Avey West, colored comedians, are using an act that is one consistent laugh from their opening card game to their closing jig. Their dialogue is typical and their boxing match kept the audience laughing.

George Augustus Dewey, grandnephew of the famous Admiral, and his Liberty Boys closed the show with a patriotic song offering that is reviewed under New Acts.

H. S. K.

### CHANGE NAME OF WAR PLAYLET

"No Man's Land," a war playlet, which has been routed over the Orpheum Circuit, has been re-named "The Frontier of Freedom." A number two company will open in the playlet at Kansas City on May 25.

### FOY AND WILMOT IN NEW ACT

Gloria Foy and Joe Wilmot, assisted by a pianist, will offer a new double act entitled "1918 Vogue in Song and Dance." The act is under the direction of Rosalie Stewart.

### ACTORS CHANGE PARTNERS

Jack Anthony, of Hawthorne and Anthony, has teamed up with Harry Rogers, while Al Hawthorne will do a double with Will Lester. Both acts will soon open.

### ELM CITY FOUR FOR CAMPS

The Elm City Quartette, which closed with "Cheer Up!" at the Hippodrome last Saturday will tour the cantonments and entertain the soldiers.

### MACK HAS NEW ACT

"The Marriage Will Not Take Place" is the name of an act which will feature Nella Walker and will number four people. It will be produced by Wilbur Mack.

### ALLEN WITH LEMAIRE

Charles H. Allen, formerly with Morris and Allen, is now associated with Rufus LeMaire in the Putnam Building, where he is booking acts for productions.

# GEO. MILTON and DELMAR JENNIE

Comedian and Producer. Invite offers for next season. Ingenue leads. Direction—ROEHM & RICHARDS



## VAUDEVILLE NEWS AND REVIEWS

(Continued from page 8)

## WARWICK

(Last Half)

A falling off in attendance was noticeable the last half of last week at this house, but those who were there were well entertained.

The Fabian Girls had number one position and came in for a liberal share of applause. They opened with one playing the piano and the other the violin. Then the pianiste sang a solo and this was followed with a number on the violin, the violinist playing while her partner sang. For the finish they both sang. The smaller of the girls has a sweet soprano voice of good range and quality. She would be wise to change the song she uses as a solo as it is not suited to her voice. Her partner plays the violin with much expression.

Miss Sullivan and Company, two women and a man, appeared in a sketch in which it is shown how a wife cures her husband of drinking. Hubby had been on his first drunk and wife's sister pretends to be his "lady friend" of his spree. She finally convinces him that he really was in her company and when he learns that it is all a hoax to get him to "swear off" he gladly does so. The idea is fairly well worked out by the author, but the inclination of the man and woman playing the husband and wife to overact did not bring out the best that was in the skit. The woman playing the wife's sister did by far the best work.

Harris and Manion, in their act "Uncle and Nephew," were the big hit of the bill. The man playing the nephew has a capital voice and his partner does excellent character work as the uncle.

Will Sothorn's Minstrels, seven men in blackface, presented a very creditable minstrel first part, sans bones and tambourine. They sang four songs with chorus, gave two dance numbers, and a saxophone sextette and finished with three cornets, trombone, horn, snare and bass drum. The act carries a special full stage setting.

The "Choruscope" closed the vaudeville. In this number the choruses of several popular songs are thrown on the screen and the man presenting them asks the audience to entertain themselves by singing them.

The feature film was "Rich Man, Poor Man," with Marguerite Clark, and the comedy picture was "Her Unmarried Life," featuring Alice Howell. E. W.

## BRIGHTON TO OPEN MAY 27

The New Brighton Theatre at Brighton Beach will open its tenth summer vaudeville season on Monday afternoon, May 27. The theatre has been undergoing considerable alterations, partly caused by the recent fire.

George Robinson, general manager, has appointed Benjamin Roberts orchestra leader, Dave Berk stage manager, and Charles Dowling treasurer.

## NEW THEATRE OPENS

NEW ORLEANS, May 13.—The new Diamond Theatre, owned and controlled by the Diamond Film Company, opened yesterday with a policy of vaudeville and feature pictures. The picture was the first Diamond film, "Way Up in Society."

## CAINE GETS ORPHEUM BOOKINGS

Derwent Hall Caine, now appearing in vaudeville, in an act called "The Iron Hand," will begin a tour of the Orpheum time in Calgary on May 19. E. E. Anson, who plays the part of the German captain, has left the cast of the playlet.

## LOEW STAFF RAISES \$2,400

Employees of the Marcus Loew enterprises have raised to date \$2,400 in their "smokeless" days campaign for \$3,500 with which to purchase an automobile ambulance to be presented to the American overseas expeditionary force.

## HARLEM OPERA HOUSE

(Last Half)

Fredo and Primrose, a man and a woman, in crossfire, singing and piano, opened. They are reviewed under New Acts.

McGowan and Gordon, a man and a woman, in songs and patter, followed. McGowan wants to dance, while his partner insists on singing. They appeal to the orchestra leader and then to the audience. Miss Gordon, womanlike, finally has her way and sings, while McGowan sits on the steps leading into the orchestra and tries to become intimate with the audience. His humor is forced. A violin interpretation of an Irish ballad by McGowan and a patriotic song by the two, which displayed a woeful lack of harmony, closed the act. As an encore the team offered a patriotic recitation.

Edith Mote, in a protean singing offering, held down the third spot on the bill and is reviewed under New Acts.

Miller and Mack, above-the-average "nut" comedians, were next. This team is excruciatingly funny without even half trying. After the labored and unnatural "humor" of a preceding number, their easy efforts to provoke mirth were refreshing. Their every move, every grimace, even the batting of an eye, brought laughter. They open with a nonsensical song, in which numerals are employed, and then go into dance. Miller then burlesques a "whistling" number, after which the two do an athletic dance, burlesquing a prize fight. Mack then does some "sleight of hand," burlesquing his "feats," after which Miller appears in woman's attire and the two do a comic song, sandwiching some crossfire. For a close they burlesque a ballroom dance. They were the hit of the show, from a comedy standpoint. While neither one has anything even remotely resembling a singing voice, they do not need them. They are genuinely funny without opening their mouths.

William Gaxton & Co., four women and two men, have an interesting and refreshing sketch, called "Kisses." Robert Stanton defines the word "conceit" for a male friend by the name of Charles, whereupon the latter wagers Stanton a hundred dollars that he cannot make four women voluntarily kiss him within fifteen minutes. Charles is to "select" the woman. First, a dainty young thing capitulates when Stanton "dotes" upon her. She is followed by a haughty damsel of half again her age, who succumbs to Stanton's cave man treatment. He then takes a giddy white haired matron into his confidence; tells her that he is young and unsophisticated, asks her what he must do and, in a moment when she feels sorry for him, kisses him. The sister of "Charles" then enters. She and Stanton had not met before. He loses his nerve and confesses the plot. She at first denounces him, but, when Charles appears on the scene, claims the bet and Stanton announces that he is going to become a monk, she relents, and impulsively kisses him. The wager is donated to the Belgian Relief Fund.

Bob Hall, who followed, opens with a rhyming reference to the act preceding him, recites some extemporaneous poetry, and sings several songs of the same sort. The best thing he does is to refuse to parody the "Star Spangled Banner."

The Yaltos, in fancy dancing, closed the show and succeeded in keeping the audience in their seats. The turn is nicely staged and costumed in good taste.

"The Lonely Woman," a Triangle drama, closed the show. T. D. E.

## THOR HAS NEW ACT

Eva La Rue will be seen shortly in a new musical act, as yet unnamed, numbering ten people, eight of whom are girls. The act is now in rehearsal under the management of M. Thor and will be put on within the next two weeks.

## WHO ARE YOU GOING TO BLAME IT ON?

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## COLONIAL and ROYAL

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## BURLESQUE REVIEWS AND NEWS

(Continued from page 15)

EMPIRE STOCK OPENS  
IN CHICAGO; HARRY  
STEPPE SCORES HIT

CHICAGO, May 13.—The Empire Theatre opened last week with one of the best stock burlesque shows that has ever been seen in this city. Business was capacity on Wednesday night, and Art Moeller, who manages the theatre and who organized the company, can well be proud of his work. Moeller, who formerly had stock at the Haymarket, has done what other burlesque men have tried to do but failed. His success is guaranteed. He has a cast that is better than any one of the road companies, and his chorus is made up of good looking girls, procured from the various shows that have played Chicago.

Harry Steppe, Hebrew comedian, scored with a show that he produced in four days. The show is something new and is a real oddity. Although Steppe is well known to every one in burlesque, and especially in New York, where he played stock at B. F. Kahn's Follies Theatre for a number of weeks, his success is much greater here. He just naturally "stepped out and cleaned up."

Edna Raymond, the prima donna, is another who is well known in burlesque and a great favorite in Chicago. She is looking better and singing better each day. Her gowns are beautiful and her songs well chosen.

Leola St. Clair is a great ingenue. She looks stunning and knows how to put over a number. She missed several cues, but made up for all of that in her work. Then comes the best soubrette that has been in these parts for many a day. She works with all the vim, vigor and vitality that any young, healthy school kid ever possessed.

Charles Lane, doing the Dutch comedy, is real funny. He takes lots of falls and his dialect is great. Lane is good for a laugh every time he opens his mouth.

Palmer Hines does straight in the first part and a dope in the burlesque. He does both exceptionally well. He also has a splendid singing voice.

Bert Lester works all through the show and in the burlesque does a "nance" character, and does it well.

As a special added attraction, Moeller had the king pin of all dancers, classic and otherwise, Kyra, who is known to all as the girl without a rival.

The company can have anything it wants from the show-going public on the West side, because it has demonstrated that it can deliver the goods.

The house staff remains the same, Art Moeller, manager; Louis Winkleman, treasurer, and E. G. McCormack (Big Six), advertising man. McCormack has been with the Empire and Haymarket for the past ten years. Raymond Midgely put on the numbers, and they are a credit to him.

## LOAN "DRIVE" NETS \$73,000

WASHINGTON, D. C., May 9.—The Liberty Loan "drive" at the Gayety, this city, resulted in a total subscription of \$73,000 made by members of the Rose Sydel Company and Manager Harry Jarboe, of the theatre.

Miss Jean Mitchell collected \$36,000, capturing first prize. Miss Bobbie Blake was second, with \$10,000.

## SIDMAN OUT OF COLUMBIA

CHICAGO, May 9.—Sam Sidman will not operate a show on the Columbia Circuit next season. Sidman has been operating on I. M. Herk's franchise the past two seasons.

The new show will be known as the "Beauty Trust" next season and will be launched under the direction of I. M. Herk.

## ANNA SAWYER ILL

Anna Sawyer was compelled to close with the B. F. Kahn stock company Tuesday in Union Hill on account of sickness. Jane Ring replaced her as ingenue.

"CHARMING WIDOW"  
BEST THING MARCUS  
COMPANY HAS DONE

A fine bill was offered last week at Kahn's Follies by the Marcus Musical Comedy Company, and proved more attractive than the first week's offering. It was called "The Charming Widow."

The first part was a condensed version of the old "College Girls," and was well acted by a capable cast.

Bob Alexander, doing Hebrew, and Felix Martin, the Irish, as the fathers of a boy and girl attending college, created no end of amusement. Charlie Abbate was the boy and Beatrice Miller the girl. Ruth Elmore was the college widow.

Each handed their respective roles nicely. Miller does the Irish far better than George Scanlon did in the original Spiegel offering ten or eleven years ago.

The eight scenes, four in each act, were very elaborate, each set being bright and artistically painted in good color scheme.

"On the College Campus," "At the Seashore," "The Italian Gardens," "Down on the Old Homestead" and "An Artist's Studio" are scenes that particularly stand out. They are works of art in design and effect.

Marcus extended himself in costumes last week, having no less than twelve changes for the chorus. Each set is bright and new and of the very latest design and fashion, many of them being novel.

As a whole, Marcus gave an offering which was a wonderful production both from a scenic and costuming standpoint, an entertainment which was amusing and a fine musical programme.

"Darktown Strutter's Ball" was well rendered by Miss Greene, who also offered a good specialty in one. "Down on the Bowery," by Charles Abbate, assisted by the company, in a special set, was another good number. Alexander and Miss Gerard did a real good tough dance in this number. Miss Wallace offered a good singing specialty.

"In the Rain" was a big hit as offered by Dale and Miss Miller. With real water and electrical effects, this number was novel. As a finale of the first part, it made a fine ending. The "storm" effect was very realistic. The entire company took part in this scene.

"Molly," the big song hit of the show, was in the second part and was offered by Abbate and Miss Miller, assisted by members of the company. A special full stage set was used for this number, showing a girl leaving her home, in the country, for a city chap, and her girl and boy friends pleading with her not to go and leave her old mother, as it would kill her. The scene was well staged and the number was a pronounced success.

Miss Lavett was good in her numbers, while Miss Gerard was repeatedly encored for her dancing. Miss Elmore's recitation of a war poem was prettily given. Abbate's specialty on the violin was a success. The "corporation" bit, by Alexander and Martin, went over well, as did the "Union" bit.

The "law office" scene was fast and full of funny situations, worked up by Martin, Alexander and Clary in a clever manner.

The "Artist's Dream," a spectacular novelty, proved a great finale.

The offering is well worth seeing.

SID.

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Angell, Joe	Dorothy, Gavin	Kubeler, Chas.	McDonald, Max	Rotach, Ray	bur S.
Clayton, Frank	Dorsey, Wm. C.	Kealoha, J.	Mac, Ed	Redmond, Ed	White, Lyman R.
Casper, Emil J.	Drury, Eddie	Leahy, Chas.	Miller, Wilson N.	Rochon, Fred L.	Vass, V. V.
Clinton, Donald	Golden, Mr.	Lester, H. A.	Ort, Fred	Sutton, Geo.	
Cross, Wm. H.	Gilmore, Bobby	Lewis, Chas.	Owens, Bobby	Stevenson, Geo.	
Douglas, Walter	Heinke, H. B.	McAnallan, Joe	Play, Jewel	Townley, Barry	
Dufrene, Frank	Hebert, O.	Milton, Robt. H.	Pearl, Jim	Tyrrill, Wallace	

## LADIES

Adelle, Rose	Carberry, Helen	Fowler, Maybelle	King, Lillian	Mantell, Goldie	Raker, Mrs. L.
Allen, Nella	Cantalupo, Fran-	Fay, Eva	Keane, Mable	Pinney, Helen	Russ, Irene
Brown, Margie	Canillett, Clara	Gibson, Miss	Leavitt, Kathryn	Smith, Lily	Schilling, Pearl
Barnes, Ethel	Chase, Laura	Gray, Grace	Long, Lucy	Smith, Lily	Sherman, Millie
Burnett, Nell	Curtis, Florence	Gane, Dorothy G.	Lusby, Ruby	Thomas, Lily	Vahn, Lola
Bergere, Elsie	Evans, Gertrude	Jones, Rose	Lefever, Dorothy	Wheeler, Maxine	
Beatty, Madeline	Earle, Mae	Johnson, Gene-	Malvora, Edith	Woods, Olga	
Clayton, Lucille	Kelbridge, Clara	vieve	Mayhew, Harriett		
Clifton, Mrs. J.	Elmer, Mae	Kendall, Mrs. R.	McKinnon, Cor-		
D.		M.	della		

## SOUSA'S BROTHER IS DEAD

Anthony Sousa, brother of the famous march king, Lieut. John Philip Sousa, and well known as a musician and poet, but for the past thirty-two years engaged in government service, died at Rockford, Cal., last week, where he was engaged in investigations for the Department of Agriculture.

## DEATHS IN THE PROFESSION

MARCUS MAYER, for many years well known as a dramatic and operatic manager, died May 8 at a private sanitarium in Amityville, L. I., in the seventy-seventh year of his age. Mr. Mayer was born in San Francisco and as a youth served in the pony express in California. Later he was editor of a newspaper in Frisco. His first venture as a theatrical manager was his direction of a tour of Julia Dean Hargne, then a very popular actress. He was not twenty-five years of age at the time but he gave evidence of such managerial ability that he was at once looked upon as one of the coming big men of the theatrical world. He next directed the American tour of Lady Don, wife of Sir William Don, and a noted beauty. Then followed tours under his management of Charlotte Cushman, Edwin Adams, Edwin Booth, Adelaide Neilson, Mary Anderson, Charles Kean and Helen Tree, Rose Eyttinge and Fanny Davenport. In 1880 Mayer joined forces with Henry Abbey and for three years was active as his manager. He managed Sarah Bernhardt's first American tour. In the early '80s he introduced Mrs. Langtry, the "Jersey Lily" to America and the same season managed Christine Nilsson. Later Henry Irving, Jane Hading, M. Coquelin and Monet Sully all toured this country under Mayer's management. Olga Nethersole was another of the noted foreign stars who was brought to the notice of the American public by Marcus Mayer. His last prominent activity in the United States was in 1904 when he directed a tour of Mme. Calve. Since then he had spent much of his time in London up to the outbreak of the war in 1914. During that year he suffered a stroke of paralysis. On December 31, 1917, he suffered a hemorrhage of the brain while dining at the Lamb's Club, and soon afterwards he was removed to the sanitarium at Amityville where he died. During his newspaper days Marcus Mayer was the San Francisco correspondent of the New York Clipper, writing under the pen name of Reymam Sucram, his name spelled backwards. The deceased was never married. He is survived by a brother Jacob, and a cousin Mark, both prominent in the business world in the State of Oregon. Funeral services were held last Friday at Masonic Temple, Twenty-third street and Sixth avenue, New York.

CHARLES E. HARRIS, well known as an actor and stage manager, died April 27 at Lake Saranac, from tuberculosis. The deceased, who was about thirty-five years of age, was with John Drew in "Jack Straw," the revivals of "Jim the Penman" and "Light's o'London," "The Goose Girl," "Putting It Over" and other prominent productions. Later he played with stock and repertoire companies in the Middle West. His last engagement was in the Fall of 1914. His father survives. The body was taken to his home town, Ashtabula, O., for burial.

## SCHUMAN-HEINK AT CAMP DIX

Mme. Ernestine Schuman-Heink is the feature of the musical program that will be presented at Camp Dix tonight when the Y. M. C. A. amphitheatre will be dedicated. Others on the program will be the 350th Field Artillery Band under the direction of J. Tim Brynn and the massed singing by the assembled regiments.

RAYMOND FAURE, a prominent French actor, died recently in Montreal, Can., from tuberculosis contracted in the trenches in France in 1914. The deceased was a son of a former manager of the Odeon Theatre, Paris, and had been connected with the stage since childhood. He had appeared in New York with M. Bonheur's company when that organization was here several years ago.

MAE ROMER, a chorus girl with the Broadway Follies and the Follies of Pleasure Companies during season of 1917-1918, died May 4 at the German Hospital, New York, after an illness of several weeks. She is survived by her mother, two sisters and six brothers. Interment was made May 6 at Astoria, L. I.

C. W. VREELAND, a musician, died April 27 at Friendship, N. Y., aged sixty-five years. The deceased had been connected with the profession for nearly forty years and was with Gorton's Minstrels for many seasons. He had been ill for more than a year.

RUSSELL BASSETT, for a decade internationally known as "the grand old man of the movies," died May 8 at his home in this city from heart disease. Mr. Bassett was born seventy-two years ago in a small town in Wisconsin, and made his first stage appearance as a lad of eight. His marked ability won him rapid advancement and he was playing leading roles while still a very young man. He went to the Pacific coast and became a great favorite in San Francisco. He played in the support of all of the stars of his day including Edwin Forrest, Edwin Booth, Charlotte Cushman, Lester Wallack, Lawrence Barrett, Joseph Jefferson and Charles R. Thome. He was for several seasons with J. H. Stoddard in "Under the Bonnie Brier Bush," and later appeared in companies with Lionel and Jack Barrymore. About ten years ago Bassett forsook the spoken drama for the screen and won immediate success. He appeared chiefly in Paramount and Art-craft pictures supporting practically every eastern star of the Famous Players-Lasky Corporation including, Mary Pickford, Pauline Frederick, Marguerite Clark, Lina Cavalieri, George M. Cohan and Jack Barrymore. His last screen work was an important characterization in the new Mme. Cavalieri picture, "Loves Conquest," soon to be released. Mr. Bassett is survived by his wife and a son Albert Antonio Bassett, the latter also an actor with the Famous Players-Lasky organization. The body was removed to the Campbell Funeral Church where services were held last Sunday. Interment was made in Kensico Cemetery.

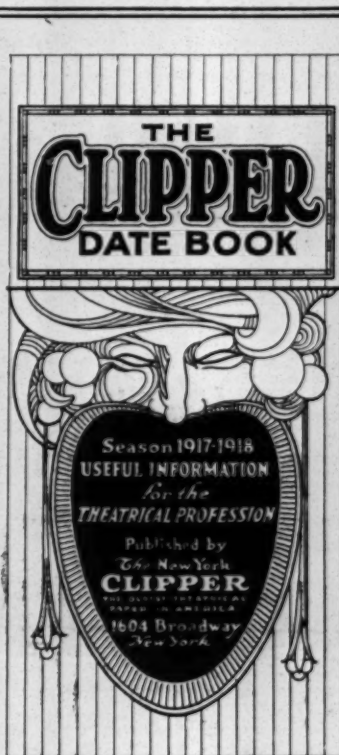
SYDNEY FRANCE, a vaudeville actor, died at the Seton Hospital last week, from tuberculosis. He contracted the disease, after an attack of pneumonia, which was the result of exposure while on the way to France. The boat he was on was torpedoed, and he was in the water six hours before being rescued.

## ACTRESS SUES WEALTHY BROKER

Mrs. Lillian Bradley, an actress, has brought suit against Harry E. Robinson, a wealthy Boston broker, for \$100,000 for breach of promise. She claims that Robinson led her to expect certain theatrical engagements, including the building of her own theatre, and as a result she cancelled many of her bookings. Robinson showered attentions upon her, but has refused to answer her recent letters.

## ACTORS' FUND WINS SUIT

In the Supreme Court last week Justice Pendleton set aside the verdict of \$3,800 found by a jury in favor of Norris W. Brown in his \$150,000 breach of contract suit against the Actors' Fund of America.



## The Clipper Date Book A Complete Diary For The Season.

Contains the names and addresses of Managers, Vaudeville and Dramatic Agents in New York, Chicago, Boston, Philadelphia, Pittsburgh, San Francisco, Canada; Music Publishers; Theatrical Clubs and Societies; Moving Picture Firms, and other information.

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## NEW YORK THEATRES

**REPUBLIC** West 42nd St. Eves. at 8.30. Mat. Wed. & Sat. at 2.30.

A. H. WOODS presents  
**Parlor, Bedroom and Bath**  
By C. W. Bell and Mark Swan  
with FLORENCE MOORE

**EMPIRE** E'way & 40th St. Eves. 8.15. Mat. Wed. & Sat. 2.15.

CHARLES FROHMAN presents  
**ETHEL BARRYMORE**  
In the new 3 act Comedy  
**BELINDA**  
Preceded by "THE NEW WORD."

**NEW AMSTERDAM** Theatre, W. 43d St. Eves. 8.15. Mat. Wed. & Sat. 2.15.

Klaw & Erlanger's new musical play  
**THE RAINBOW GIRL**  
Book and Lyrics by Bennett Wolf.  
Music by Louis A. Hirsch.

**LIBERTY** Theatre, W. 42nd St. Eves. at 8.20. Mat. Wed. & Sat. 2.30.

COHAN & HARRIS present  
**GOING UP**  
BIG MUSICAL HIT.  
Book & Lyrics by Otto Harbach & James Montgomery. Music by Louis A. Hirsch.

**BELASCO** West 44th St. Eves. at 8.30. Mat. Wed. & Sat. at 2.30.

DAVID BELASCO presents  
**POLLY WITH A PAST**  
A Comedy by George Middleton and Guy Bolton.

**HUDSON** Theatre, W. 44th St. Eves. 8.30. Mat. Wed. & Sat. 2.30.

**EUGENE WALTERS**  
**NANCY LEE**  
With CHARLOTTE WALKER and LEWIS STONE

**LYCEUM** Theatre, 45th St. & B'way. Eves. at 8.20. Mat. Wed. & Sat. at 2.30.

DAVID BELASCO presents  
A play of the Great Northwest by Willard Mack.  
**TIGER ROSE**

B. F. KEITH'S  
**PALACE**  
Broadway & 47th St. Mat. Daily at 2 P. M. 25, 50 and 75c. Every Night 25-50-75-\$1-\$1.50  
THE SPANISH DANCERS FROM "THE LAND OF JOY," JOSEPHINE VICTOR, ELIZABETH BRICE, JOHN B. HYMER & CO., WM. KES, MERIAN'S DOGS.

**ELTINGE** West 42nd St. Eves. 8.30. Mat. Wed. & Sat. at 2.30.

A. H. WOODS, presents  
**BUSINESS BEFORE PLEASURE**  
A new Comedy by Montague Glass and Jules Eckert Goodman, with BARRY BERNARD and ALEXANDER GARR.

## BROOKLYN THEATRES

**STAR** JAY, NEAR FULTON ST. MATINEE DAILY. Telephone Main 1899.

THIS WEEK  
**PAT WHITE SHOW**  
Next Week—GIRLS FROM HAPPYLAND.  
EVERY SUNDAY TWO BIG CONCERTS—TWO 10—FEATURE VAUDEVILLE SURPRISES—10

Flatbush Ave. and State St.  
Smoke If You Like  
Mat. Daily. Ladies 10c.  
EVERY DAY LADIES' DAY  
**BOWERY BURLESQUERS**  
Concert Every Sunday Evening.



Boulevard (First Half)—Swift & Dalley—"Nadine of the Movies"—Corse Payton & Co.—William Dick—Kelso & Frances. (Last Half)—Nelson & Nelson—Follis Sisters & LeRoy—E. J. Moore & Co.—Leonard & Willard—Jackson & Wahl.

Avenue B (First Half)—"Midnight Rollers." (Last Half)—Evelyn Cunningham—Kenny & La France—Great Howard—Ryan & Riggs.

Delaney Street (First Half)—Leonore Simonson—"The Wonder Act"—"In the Dark"—Willie Solar—Four Roses—Leonard & Willard. (Last Half)—Russell & Beatrice—Annette Dare—"Polly's Particular Punch"—Glen & Jenkins—Those Five Girls—Dave Thurbay—Ergott's Lilliputians.

Greeley Square (First Half)—Newmans—O'Neill Sisters—Saxton & Clinton—Anderson & Rean—O'Neill & Walmsley—Six Serenaders. (Last Half)—Leonore Simonson—Parker & Gray—George Barbier & Co.—Wilson Bros.—Three Rosellas.

Lincoln Square (First Half)—Winton Bros.—Dave Thurbay—Fox & Ingraham—Arthur Havel & Co.—Barnes & Smythe—Musical Avolos. (Last Half)—Newmans—Lipton—Anderson & Rean—Cardo & Noll—Jones & Sylvester—McClellan & Carson.

National (First Half)—Three Steppers—Ed. & Irene Lowry—"Cloaks & Suits"—Tabor & Green—Three Rosellas. (Last Half)—Winton Bros.—Nixon & Sans—Gray & Byron—Eddie Foyer—Golden Bird.

Orpheum (First Half)—King & Rose—McClellan & Carson—Chas. B. Lawlor & Daughter—"Golden Bird"—Wilson Bros.—Nelson & Nelson—LeVeaux—Delight, Ethel & Hardy—"Putting It Over"—Billy Glasen—Six Serenaders—O'Neill & Walmsley—"The Wonder Act."

Victoria (First Half)—Russell & Beatrice—Thornton & Thornton—Mae Curtis—Those Five Girls—Eddie Foyer. (Last Half)—Alberto—Largay & Snee—Fox & Ingraham—"In Wrong"—Old Homestead Eight.

#### BROOKLYN.

Bijou (First Half)—Alberto—Follis Sisters & LeRoy—Largay & Snee—Dorothy Rogers & Co.—Jackson & Wahl—Fred & Albert. (Last Half)—King & Rose—Kelso & Frances—Corse Payton & Co.—Willie Solar—Musical Avolos.

DeKalb (First Half)—LeVeaux—Harrington & Mills—Pond, Albright & Palmer—George Barbier & Co.—Cardo & Noll—Ergott's Lilliputians. (Last Half)—Swift & Dalley—Ed. & Irene Lowry—"Cloaks & Suits"—Mae Curtis—Raymond Wylie & Co.—Four Roses.

Warwick (First Half)—Burns & Jose—Donovan & Murray—Ryan & Riggs. (Last Half)—Hall & Guilda—Saxton & Farrell—Barnes & Smythe. Fulton (First Half)—Delight, Ethel & Hardy—E. J. Moore—"Polly's Particular Punch"—Parker & Gray—Musical Hodges. (Last Half)—Lowe & Sperling Sisters—Tabor & Green—Arthur Havel & Co.—Wm. Dick.

Palace (First Half)—Evelyn Cunningham—Great Howard. (Last Half)—Burns & Jose—O'Neill Twins—"His Lucky Day"—Pond, Albright & Palmer.

#### BALTIMORE, MD.

Maryland—Octavo—Buzsall & Parker—"Our Boys"—Harris & Manion—Metrix Ladies.

## VAUDEVILLE BILLS

(Continued from page 21)

#### BOSTON, MASS.

Orpheum (First Half)—Von Cello & Co.—Chappelle & Stanette—Eddie Heron & Co.—Friend & Downing—Miroslava & Serbians. (Last Half)—Bicknell—Pesci Duo—"The Tamer"—Wood, Melville & Phillips—"Fascinating Flirts."

St. James (First Half)—Mack & Faye—Cunningham & Bennett—Walter Percival & Co.—Dudley Douglas—Charles Ahearn & Co. (Last Half)—Palarica & Partner—Montrose & Allen—Violinski—Betts & Chidlow—Three Mori Bros.

#### FALL RIVER, MASS.

Bijou (First Half)—Perci Duo—"The Tamer"—Wood, Melville & Phillips—"Fascinating Flirts." (Last Half)—Von Cello & Co.—Chappelle & Stanette—Eddie Heron & Co.—Friend & Downing—Miroslava & Serbians.

#### HAMILTON, CAN.

Loew's—Breakaway Barlows—Purcella & Ramsey—Green & Pugh—Mr. & Mrs. S. Payne—Tom Mahoney—"Bon Voyage."

#### HOBOKEN, N. J.

Lyrio (First Half)—Claude Rauf—Fabian Girls—McCormack & Irving. (Last Half)—Burns & Foran—"Could This Happen"—Burke Bros. & Kindall.

#### MONTREAL, CAN.

Loew's—Laddy & Laddy—Jim & Irene Marlin—Edah Deldridge Trio—"Pretty Soft"—Thos. Potter Dunne.

#### NEWARK, N. J.

Majestic (First Half)—Walter & LaReine—Park & Francis—Burke Bros. & Kindall. (Last Half)—Alvin Bros.—Fabian Girls—Austin Stewart Trio—"Holiday in Dixieland."

#### PROVIDENCE, R. I.

Emery (First Half)—Palarica & Partner—Montrose & Allen—Violinski—Betts & Chidlow—Three Mori Bros. (Last Half)—Mack & Faye—Cunningham & Bennett—Walter Percival & Co.—Dudley Douglas—Chas. Ahearn & Co.

#### TORONTO, CAN.

Yonge Street—Hubert Dyer & Co.—Bernard & Merritt—Broughton & Turner—Doris Lester Trio—American Comedy Four—Nat Nazarro & Co.

#### PANTAGES CIRCUIT

#### BUTTE, MONT.

Pantages—Henry & Moore—The Follies—George Rosener—Leonard, Brown & Co.—Beeman & Anderson.

#### CALGARY, CAN.

Pantages—"An Arabian Night"—Hall & Hunter—Misses Parker—Creighton, Belmont & Creighton—Sully, Rogers & Sully.

#### DENVER, COLO.

Pantages—Joe Reed—Topsy Turvy Equestrians—John & May Burke—Anderson's Revue—Silver & Duval—The Lelands.

#### EDMONTON, CAN.

Pantages—Jimmy Lyons—Dura & Feeley—Hoosier Girl—Dot & Alma Wilson—Richard the Great—Green, McHenry & Dean.

#### GREAT FALLS, MONT.

Pantages—Sullivan & Mason—"Reel Guys"—Charles Althoff—Harry Girard & Co.—Frank Ludent.

#### KANSAS CITY, MO.

Pantages—Roscoe's Minstrels—Eileen, Fleury—Homer & Dubard—Candfield & Cohan—"Girl at Cigar Stand."

#### LOS ANGELES, CAL.

Pantages—"Wedding Shells"—Musical Maids—Frank Morrell—Crew Pates & Co.—Early & Laight—Gangler's Dogs.

#### MINNEAPOLIS, MINN.

Pantages—"Quakertown to Broadway"—Emily Darrell & Co.—Marion Munson & Co.—Coscia & Verdi—Three Bartos—Al Wohlman.

#### OAKLAND, CAL.

Pantages—Fisher & Gilmore—"The Nation's Peril"—Lew Wilson—Singer's Midgits—LaFollette Trio.

#### OGDEN, UTAH.

Pantages—Sinclair & Tyler—Five Metzetts—Bob Albright—Kinkaid Kilties—June Mills & Co.—Zara Carmen Trio.

#### PORTLAND, ORE.

Pantages—Fanton's Athletes—Miller, Packer & Howard—Six Musical Noses—Wright & Davis—Mersereau & Co.—Gordon & Gordon.

#### SEATTLE, WASH.

Pantages—Zeno & Mandel—"Dancing Girl of Delhi"—Pearlson & Goldie—Rose & Ellis—Pat Barrett—Alex. Gayden & Co.

#### SAN FRANCISCO, CAL.

Pantages—Alexander & Swain—Elizabeth Cutty—Belclair Bros.—Gongler's Dogs—Mary Norman—Jos. Byron Totten & Co.—Madison & Winchester.

#### SPOKANE, WASH.

Pantages—Three Gibson Girls—Sol Berns—Herbert Lloyd & Co.—"Over There"—Simpson & Dean.

#### SAN DIEGO, CAL.

Pantages—"Cabaret DeLuxe"—Kahler Children—Hager & Goodwin—"Fall of Rheims"—Gilroy, Haynes & Montgomery—Mary Dorr.

#### SALT LAKE CITY, UTAH.

Pantages—Yucatan—Chung Hua Four—Martha Russell & Andy Byrne—Mack & Velmar—Strength Bros.—Kahler Children.

#### TACOMA, WASH.

Pantages—Notorious Delphine—Quigley & Fitzgerald—"Filtration"—Al Noda—Aerial Patts—Moore & Rose.

#### VICTORIA, CAN.

Pantages—Coleman & Ray—"Peacock Alley"—Dianna Bonner—McConnell & Simpson—Gaston Palmer—Ford & Goodrich.

#### VANCOUVER, CAN.

Pantages—Alexandria—Atlantic Review—Donovan & Lee—H. Guy Woodward & Co.—Alexander Bros. & Evelyn.

**High Class**  
**SECOND HAND GOWNS**  
**L. GOODMAN**  
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Novelty Aerialists and Gymnasts  
IN VAUDEVILLE

**ELSIE STIRK**

The Variety Girl  
IN VAUDEVILLE

**MOSSMAN and VANCE**

IN  
VARIOUS DOINGS  
PLAYING U. B. O. DIRECTION—ALF. T. WILTON

Representative FRANK DONNELLY, of the House of Norman Jefferies presents  
**JAY RAYMOND**  
"A Representative of the House of Mirth"

**JEWEL & JEWEL**

In a Novelty Comedy Skit—SHINING CAREER MARVIN WELT

**DAVE GLAVER**

The Fellow with the Funny Cough PLAYING U. B. O. TIME



## STOCK AND REPERTOIRE

(Continued from page 13)

## FIRST REST IN THREE YEARS

EUGENE, Ore., May 8.—The Robert Anthon Company closed the season last Sunday in this city and the members of the company will have a short rest before resuming work. This is the first time in more than three years that Manager Anthon and wife, Effie Johnson, have had a vacation.

## CHANGE IN ST. PAUL STOCK

ST. PAUL, Minn., May 8.—Hazel McNult has succeeded Irene Summerly as leading lady of the stock company at the Shubert Theatre, this city.

## JOHNNIE PRINGLE RESTING

KANSAS CITY, Mo., May 8.—Johnnie Pringle, the well known stock player, is laying off in this city.

## AT LIBERTY

## IONA JACOBS

Characters, Heavies and Juveniles. Height, 5' 7"; weight, 145; age, 38. A-1 wardrobe and appearance. Pianist. Specialties. Reliable and capable. IONA JACOBS, Burlington, N. C.

## WANTED AT ALL TIMES

For MUSICAL SHOWS that work the year 'round. Reliable COMEDIANS, Prima Donnas, Soubrettes, Juvenile Men, Sisters acts, and Chorus girls. Shows play parks all Summer, and New England the year 'round. BREWSTER AMUSEMENT CO., 39 Court St., Boston, Mass.

## Wanted for Permanent Stock

Leading man; General Business man; and Young Second Business women. One a week in beautiful park, near Pittsburgh. Make salary low. Send late photo. Don't misrepresent. Address CHAS. KRAMER, Manager Margaret Bryant Players, Lyceum Theatre, Pittsburgh, Pa.

## WANTED for STOCK REGINA THEATRE

Regina, Sask., Can.

Rehearsals June 3. Open June 10. One play a week, No Sundays, Two Matinees. Full acting company (except leads). Good Scenic Artist. First class people with good appearance and wardrobe only considered. Give full particulars, with photo, and lowest summer salary to Sept. 1; after that, regular. A long pleasant engagement assured to competent people; old friends write.

OLIVER J. ECKHARDT.

## Well, Here Goes!

**WANTED** People in all lines for dramatic repertoire for the original "HELLO BUNCH" Company. Show opens Saturday, May 25th, 1918. Also want musicians for B. & O. and to double otherwise. Not stage, no matinees, and one of the best tent theatres on the road. So I cannot use, but real troopers. H. K. Race and wife write. Address at once HARRY C. LA TIER, Manager, Box 333, Griggsville, Illinois.

ARTISTIC  
WORK

## SCENERY

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PRICE

Sketches and Models Submitted

## SERVAS SCENIC STUDIO, Inc.

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## CHICAGO STOCK CO.

Completes its 20th Successful season. This week at York, Pa.; having played the past 100 weeks with but three weeks' layoff, and but one change in the cast.

## PEOPLE IN ALL LINES WANTED FOR SUMMER

Pleasing Performers with Pep, Push and Progressiveness Guaranteed a year's engagement. If interested, name salaries in keeping with the circumstances. Mail pictures and particulars to my home address. CHAS. H. ROSSKAM, 114 E. Crocus Road, Wildwood-by-the-Sea, N. J. Personal interviews by appointment in New York, May 28. Rehearsals begin June 3. Company opens June 10.

## "FLORA BELLA" IN STOCK

HARTFORD, Conn., May 14.—The Opera Players opened their Summer season of musical stock at Parson's Theatre last night with "Flora Bella." The company, under the direction of Alonzo Price, includes Mabel Wilbur, prima donna; Howard Marsh, tenor; Dixie Blair, contralto; Lillian Ludlow, soubrette, and Edward Smith, baritone and stage manager.

## CHESTER WALLACE CO. OPENS

ALLANCE, O., May 8.—The Chester Wallace Players opened last week a Summer season at the Columbia Theatre. This week they are playing "The Daughter of Mother Machree."

## WANTED—TO BUY

Besson Euphonium. C. R. WILLIAMS, 788 Sterling Place, Brooklyn, N. Y.

## WANTED—Repertoire People

General business woman, character woman, ingenue or juvenile woman. Two general business men, juvenile man to play some leads. Also comedian with specialties. People doing specialties given the preference. Make salaries low as this is a summer show playing small towns. Would like to hear from my old pal Lawler. JACK FRITZ, Fort Lyden, N. Y.

## THE FIRST TO OPEN -- THE LAST TO CLOSE

THE

AL. G. FIELD  
Greater Minstrels

The Oldest and Greatest Theatrical Organization of its character in the world.

## WANTED—

MINSTREL TALENT IN ALL LINES.

Must be exempt from draft and of a high order of excellence. Refinement and respectability a positive requisite.

## WANTED—

SOLO SINGERS. Also four chorus singers to double alto, tuba, trombone and cornets in band.

## WANTED—

10 DANCERS with good singing voices to double drum corps or band.

## WANTED—

5 experienced saxophonists for big act. Must double band and orchestra.

## WANTED—

FOR JAMES L. FINNING'S SYMPHONY ORCHESTRA.

Flute and piccolo.

Solo clarinet, bassoon, French horn and trap drummer with full line of traps, including tympani,—other musicians.

Pleased to hear from those who have been with me previously.

## WANTED—

FOR WILLIAM WALTERS GOLD BAND.

Experienced and reliable musicians of all kinds, including drummers.

We furnish instruments, the finest ever manufactured by the C. G. Conn Company.

Those who have written, write again. State age, height and weight first letter. Enclose no stamps, photos or press matter to be returned.

## FOR SALE—

Scenery suitable to stage plays or vaudeville acts. Land of the Midnight Sun, patriotic and battleship drops, volcano drop with electrical effects, battle scene drop. Submarine settings with drops, working submarine boat. Most effective scene of the kind ever staged. Property elephant, camel, alligator, bull, bear, mule. Band uniforms, street parade costumes, stage wardrobe. Instruments for musical act, Saxophones, drums, marimbas. Write for particulars.

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50 Broad Street Columbus, Ohio



# MOTION PICTURES

## ASK RECEIVER FOR GENERAL FILM CO.

### WATERS-CLARK ACTION STARTED

The initial hearing in the \$2,000,000 action for an accounting started in 1916 by Percival L. Waters and James B. Clark, against the nine film producing concerns formerly releasing their product through the General Film Co., and the executive officers of the same, was held before Justice Mullan in the Supreme Court last Thursday. Charged with declaring dividends to themselves out of funds owned by the General Film Co. amounting to more than they were entitled to under the laws of the State of New York, the following are named as defendants in the action: Albert E. Smith, George Kleine, Jacques A. Berst, Frank L. Dyer, William N. Selig, Siegmund Lubin, Alice M. Long, as administratrix of Samuel Long, deceased; George K. Spoor, William T. Rock, William Pelzer, Jeremiah J. Kennedy, Paul G. Melies, Carl H. Wilson, Frank J. Marion, Biograph Company, Kalem Company, Inc., Thomas A. Edison, Inc., Pathé-Freres, Lubin Manufacturing Company, Vitagraph Company of America, Essanay Film Manufacturing Company, Selig Polyscope Company, Melies Manufacturing Company and General Film Company.

Messrs. Waters and Clark ask the Supreme Court for the following relief: 1. That the loss sustained by the defendant, General Film Company, by reason of the wrongful acts of the other defendants herein, as hereinbefore more particularly alleged, be ascertained and determined.

2. That the defendants other than said General Film Company, be directed to pay said sums severally to said General Film Company, and that judgment be entered against them in favor of said General Film Company, for the sums so ascertained.

3. That an accounting be had against each of the defendants other than said General Film Company respecting said payments and credits and every other matter that may be necessary to be so determined.

4. That it be decreed that the improper and illegal credits hereinbefore referred to are not lawful liabilities of the said General Film Company and that the same be cancelled upon the books of said company, and that all further payments of said amounts as so credited be enjoined.

5. That a permanent receiver of the property and assets of said defendant General Film Company be appointed, with all the rights, powers, duties and liabilities of permanent receivers in such cases, and that the officers and directors of said defendant General Film Company be enjoined and restrained from transferring, disposing of and interfering in any way with said property and assets, and from doing any acts which may interfere in any way with said receiver.

6. And that the plaintiffs may have such other and further relief in the premises as may be just, besides costs.

Nothing of great importance was disclosed at the first hearing, which was confined in the main to preliminary cross-examining of witnesses. The hearings will be continued this week.

### WORLD ELECTS OFFICERS

New officers were elected at the annual meeting of the Board of Directors of World Pictures held last week. They are: Ricard Gradwell, president and general manager; Joseph Rhinock, chairman of the board; N. J. Rosenthal and Lee Shubert, vice-presidents, and Britton Busch, secretary and treasurer.

### BUSHMAN DIVORCE CASE ON

BALTIMORE, May 11.—Depositions of James Daly, Henry Ashcroft and Richard H. Kellerman, employees of a hotel near White Plains, N. Y., have been filed in the divorce proceedings of Mrs. Josephine F. Bushman against her husband, Francis X. Bushman, the movie actor, who is defendant in a suit for absolute divorce.

Bushman is alleged to have registered at the hotel on the night of Nov. 3 accompanied by a woman whom he represented as his wife, and who is described as a blonde, about forty-five years old, medium height and build, weight about 160 pounds.

### MOVIE STAR MUST PAY \$44,290

In the County Clerk's office last week a judgment of \$44,290.24, with interest, was filed against the Clara Kimball Young Film Corporation in favor of Leonce Perrett, the French motion picture director, in a suit brought by the plaintiff for breach of contract. According to the testimony adduced at the trial Perrett was brought from Paris, France, and engaged for two years beginning Jan. 1, 1917, at a salary of \$750 per week. On Nov. 24 of the same year the contract was broken without cause by the defendant company.

### PARAMOUNT MAKES CHANGES

Paramount has made several changes in its exchange officials, and they are as follows: J. W. Allen, formerly manager of the San Francisco office, is now special representative to exchanges; Myron H. Lewis, formerly manager at the Los Angeles exchanges, takes his place in San Francisco, and J. J. Halstead, formerly Lewis' assistant, becomes manager in Los Angeles.

### BIG FIRE AT LASKY STUDIOS

LOS ANGELES, May 9.—\$100,000 damages was caused by a fire that spread through the Lasky studios here last Tuesday. Among the losses sustained was the complete destruction of the original negative of "Old Wives for New" as well as the duplicates of several other films. Reconstruction will commence at once.

### GEORGE BAKER STRICKEN

George D. Baker, in charge of productions at Metro's Los Angeles studios, was stricken at his desk last week and was immediately taken to the Good Samaritan Hospital, where an operation for appendicitis was performed. Joseph Engel, treasurer of Metro, will assume the duties during Mr. Baker's illness.

### ANITA STEWART INJURED

Anita Stewart was one of five persons injured when two automobiles carrying Vitagraph actors to a "location" collided with a trolley car at Third Avenue and Sixteenth Street, Brooklyn, last week. Miss Stewart's brother, George, and Wilfrid North, well known screen actors, also were injured.

### CAMPAIGN FOR "YELLOW TICKET"

A tremendous advertising campaign will be launched by Pathé in connection with the forthcoming release of "The Yellow Ticket," which features Fannie Ward. The picture will be advertised in the various magazines, and considerable advertising material, posters, lobby displays, etc., will be supplied exhibitors.

### ROTHAPFEL AT MIAMI

S. L. Rothapfel, Lieutenant in the Marine Corps in charge of filming that branch of the service for publicity purposes, left Key West last week for Miami. Mr. Rothapfel and his cameramen will then visit the camps at Paris Island and Quantico and will return to New York in two weeks.

## SHERRY NAMED AS KEENEY DISTRIBUTOR

### PLAN NEW MARKETING CONCERN

The film productions of the Frank A. Keeney Pictures Corporation will hereafter be released in the United States and Canada through the new marketing organization now in process of formation by William L. Sherry. The first Keeney picture to reach the exhibitors through the Sherry offices will be "A Romance of the Underworld," a screen version of the Paul Armstrong play of that name.

Sherry was connected with the Paramount organization from the time of its inception until recently, and is rated to be one of the best informed exchange men in the trade. At one time he was vice-president of Paramount.

Whether Sherry will establish a string of exchanges throughout the United States and Canada, as a marketing medium for the Keeney films and the productions of other manufacturers, he is said to be negotiating for, was not disclosed. A plan whereby an affiliation between Sherry and a system of film exchanges that have not been particularly active during the past few years, may be arranged in the near future.

Keeney, who operates a circuit of popular-priced vaudeville and picture theatres in the East, is going into the film manufacturing business on a large scale. He will turn out at least one big feature a month. Following "A Romance of the Underworld," a screen version of "Marriage," a play by Guy Bolton, will be released.

Inasmuch as both Keeney and Sherry are credited as being able to command financial backing of substantial character, and as both are experienced showmen as well, the booking arrangement just entered into is looked upon by those familiar with trade conditions as the forerunner of a producing and marketing organization that will be able to compete with any of those now in existence.

### NEW STARS FOR WORLD

World Pictures has set aside one afternoon each week for the purpose of giving young aspirants a chance to prove their ability for the screen. So far these try-outs have furnished some very promising material, and it is expected that they will afford the needed chance for able players.

### PARAMOUNT COMEDIES READY

Paramount has three comedies on its May release list. The names and release dates are as follows: "His Smothered Love," which is now on the market; "Moonshine," with Roscoe Arbuckle, on May 13, and "A Battle Royal" on the 20th.

### NEWMAN MAKING WAR FILMS

E. M. Newman, the lecturer, has left for Europe with a staff of photographers with the purpose of making a study of industrial and social conditions in the Allied countries. George Creel, chairman of the Committee on Public Information, designated Mr. Newman for this work in view of his past experience and travels.

### MARION DAVIES FILM FINISHED

"Cecilia of the Pink Roses," featuring Marion Davies, is fast nearing completion under the able direction of Julius Steger. June 3 has been set as the release date, but it is as yet undecided whether the picture will first be shown at a Broadway theatre or be distributed through the regular channels.

### EMILY STEVENS BACK IN FILMS

Emily Stevens, who recently completed a short-lived engagement in "The Madonna of the Future," has returned to the Metro studios, where she has commenced working on the moving picture version of Rachel Crother's play, "A Man's World."

### GENERAL MAKES CHANGES

Three new branch managers have been appointed by General Film. H. K. Evans will be in charge of the Minneapolis exchange, Irving Jacocks will be New Haven branch manager and H. E. Elder will be in charge of the Washington offices.

### BLACKTON HAS NEW INVENTION

J. Stuart Blackton, Paramount director, has invented a new method for photographing undersea scenes. The scheme is now being worked out by him, and he hopes to be able to use it in his next picture.

### SELECT MAKES CHANGES

J. S. Woody, formerly manager of the Pacific Northwest exchanges for Select, is now General Field Manager for that concern. He is succeeded in Seattle, where he made his headquarters, by H. B. Dobbs.

### TUTTLE WITH SELECT

T. O. Tuttle is now the branch manager for Select at Atlanta, Ga. Max Milder, who was conducting a sales drive down there, is back in his Philadelphia office.

### MACK WITH GOLDWYN

Willard Mack, the playwright, has assumed entire personal charge of Goldwyn's scenario department, and will be located at the Fort Lee studios of that company.

### MAN-O-WAR MOVIES

LONDON, May 11.—Eighty ships of the British fleet are now equipped with moving picture apparatus for the entertainment of their crews.

### ALAN CROSLAND DRAFTED

Alan Crosland, who directed Alice Brady's forthcoming Select release, has been placed in Class 1A, and is now in the National Army.

## ATTENTION — SCENARIO WRITERS

# WANTED

Good, Original Scenario

## FRANK A. KEENEY PICTURES CORPORATION

R. C. OWENS, Gen. Mgr.

Room 212, PUTNAM BUILDING, N. Y.



**"TOYS OF FATE"**Metro. Seven Reels  
Cast

Zorah and Hagar.....Mme. Nazimova  
Henny Livingston.....Charles Bryant  
Pharos.....Frank Currier  
Greggo.....Irving Cummings  
Bruce Griswold.....Dorson Mitchell  
Howard Belmont.....Edward J. Connelley  
Blanche Griswold.....Nila Mac  
Scenario by June Mathis. Directed by George D. Baker.

**Remarks**

"Toys of Fate" is the title of Mme. Nazimova's second Metro special produced by Screen Classics, Inc. It is the feature attraction of this week's bill at the Strand Theatre. "Toys of Fate" not only offers an engrossing screen story, but proves an excellent vehicle for Nazimova's characteristic and inimitable art. Her magnetic personality and ability have an even broader scope in this feature than in her preceding release, "Revelation," and it is probable that the majority will vote "Toys of Fate" as the more entertaining of the two films.

The theme is not unusually original, but it is cleverly developed with many ingenious and unexpected situations affording good action. Its highly romantic flavor and fascinating heart interest, emphasized by the remarkably convincing performance of the dynamic star, are the dominating features which place its screen entertainment value away above par.

Mme. Nazimova gives two impressive and unconfused performances of two roles. She first appears as Hagar, the young wife of Pharos, chief of a band of gypsies. Bruce Griswold, a dissolute man of wealth, lures her from her husband and child and then deserts her to marry one of his own class. She throws herself from a window and her body is found by her husband. Finding Griswold's picture in a locket she wears, Pharos swears vengeance.

Twenty years pass. Their daughter Zorah has grown to womanhood, a wild, impetuous gypsy maid, the pride of her father and his tribe. Griswold comes into the story again with his motherless daughter Blanche. Without knowing the relationship, he determines to win Zorah as he had won her mother. Pharos recognizes him, leads him on till the opportune moment. Zorah falls in love with Henry Livingston, Griswold's young lawyer. Livingston is also sincerely attracted to the girl. Howard Belmont, an unscrupulous district attorney, Griswold's friend, tells Griswold the way to get Zorah is to educate her. Pharos gives his consent to gratify Zorah, stipulating that she shall belong to no man except in marriage. Griswold assures him his intentions are honorable.

Two years later Zorah returns to have her hope of happiness dispelled by the news that Livingston is to marry Blanche, who has tricked him into the engagement. Feeling so utterly apart from her people, she then makes Griswold keep his promise to marry her. After the wedding, Belmont, who is also a dope fiend, urges her to take his "pills" to forget, three meaning death. She is putting three in a glass when interrupted by her father, who tells her of her mother and urges her to kill Griswold. While Zorah hesitates, Griswold enters and drinks the doped wine. Scorning Belmont, Zorah is tried for murder. When Livingston defends her, Blanche breaks the engagement. Zorah is acquitted and love wins.

Box Office Value

Full run.

**"BRAVE AND BOLD"**

Fox—Five Reels

**Cast**

Robert Booth.....George Walsh  
Chester Firkins.....Francis X. Conlan  
Col. Wilson.....Dan Mason  
The Adventurers.....Mabel Bumpen  
Ruth Hunnewell.....Regina Quinn  
Story by Perley Poore Sheehan. Directed by Carl Harbaugh.

**Remarks**

"Brave and Bold" relates the following story:  
Robert Booth is associated with the business firm of Wilson & Co., which is after a billion-dollar contract with a foreign government. A rival firm, of which Chester Firkins is the unscrupulous head, is working for the same contract. Through the treachery of an employee in the Wilson concern the rival company secures the specifications and bid. Booth is to meet the foreign potentate, who is to award the contract at four-forty clock on Friday in Pittsburgh at the Fort Penn Hotel.

As Booth has arranged to marry Ruth Hunnewell on the same day he wires her to meet him at the hotel in Pittsburgh. On the train he sees Chester Firkins.

Arriving in Pittsburgh he is approached by a young woman who asks him to escort her to her car, and while doing so Booth proves to be the victim of a frame-up planned by Firkins, for he is captured by three men and taken to prison. In his cell he changes clothes with his fellow convict and escapes. He goes to the hotel only to discover that his fiancée has been intercepted by Firkins' agents, who have taken her away in a motor-car. After a chase Booth finally rescues her and, returning to the hotel, finds that the foreign clerk is about to close the business deal with the rival firm.

On learning of an attempt that has been made to end the foreigner's life, Booth leads him to safety, secures the contract and is made a member of the firm of Wilson & Co., after marrying Miss Hunnewell.

Box Office Value

Three days.

**FEATURE FILM REVIEWS****"MEN"**Bacon-Backer. Six Reels  
Cast

Laura Burton.....Anna Lehr  
Mrs. Burton.....Charlotte Walker  
Alice Fairbank.....Gertrude McCoy  
Mrs. Fairbank.....Willette Kershaw  
Mrs. Hamilton.....Ida Darling  
Roger Hamilton.....Robert Cain  
George Fairbank.....William Tooker  
Tom Courtney.....Huntley Gordon  
Anthony Gerard.....Bradley Barker  
Doctor Forbes.....Fred Kadtighe

**Remarks**

The first release of the Bacon-Backer Film Corporation shows an evident desire on the part of the concern to satisfy the public with a good story, superior players and pleasing backgrounds—a desire which has been successfully carried out in the adaptation of Harry Sheldon's play, "Men." The screen version opens rather slowly, but when once in full swing holds the attention perfectly and closes with a climax which is marked by good suspense and quick action. While the production, which is in six reels, could hardly be criticized as being overlong, it would nevertheless be benefited by a slight shortening of the opening scenes.

It is hard to fix the praise for the appeal of the story. Rather should it be scattered among the cast, the director and the technical staff in about even proportions. Not a little of the picture's worth is due to the excellent acting of the fine cast, but it is also evident that Mr. Vekroff is entitled to quite as much congratulation for the manner in which he has handled both players and story. At the same time the appointments of the film, the photography and the cutting and assembling have all been in capable hands.

The plot is of the society drama type, leaning a bit toward melodrama at the conclusion. Two sisters are involved, one adopted by a wealthy man, but not aware of her humbler origin, the other an artist's model brought up to middle-class respectability. The villain, although wooing the debutante, at the same time accomplishes the ruin of the model, but is at last brought to justice while the two sisters, finally reunited marry the desirable heroes who figure in the story. The disclosure of the villain at the altar, together with the action leading up to this point, is dexterously treated.

The selection of players for the principal parts has been fortunate. Anna Lehr and Gertrude McCoy share honors as the heroines, both giving skilful interpretations of widely different roles. Bradley Barker and Huntley Gordon, who play opposite, are also consistently good, while Robert Cain does exceedingly well with a somewhat conventional villain's part. The only exception to the good casting is that of Charlotte Walker, who, of course, gives an able characterization, but is hampered by a small and colorless role. It is to be deplored that there was no character in the story worthy of her talent.

In the matter of spacious settings the production is well supplied. These backgrounds are artistically designed and in good taste.

Box Office Value

Two days.

**PEG OF THE PIRATES**

Fox Film. Five Reels

**Cast**

Margaret Martyn.....Peggy Hyland  
Sir Wyndham Martyn.....Carleton Macy  
Terry, the Poet.....Sidney Mason  
Mr. Elliott.....James Davis  
Captain Bones.....Frank Evans  
Flatnose Tim.....L. Walheim  
One-Eyed Pete.....Ayes Carroll  
Gov. Brenton.....Eric Mayne  
Story—Comedy Drama. Written and directed by O. A. C. Lund. Featuring Peggy Hyland.

**Remarks**

This picture is staged back in the colonial days when pirates were abundant off the American coast.

The story is a simple one, and does not sustain interest throughout. Margaret is engaged to be married to a wealthy merchant who she does not love, her lover being a poet, Terry. Captain Bones, pirate, raids the house just as the marriage ceremony is about to be performed and carries off the girl. Several humorous incidents follow here relative to her adventures aboard the ship. Terry fits out another ship and successfully combats the pirates and "to the brave belong the good."

Peggy Hyland in the leading role shows herself as an actress of merit but Sidney Mason does not look the part of the poet. The supporting cast has been chosen with care and discrimination that is usual with Fox productions. The colonial atmosphere is well preserved and the battle scene is enacted with realism.

Box Office Value

Two days.

**"THE HYPOCRITES"**Released for State's Right by Cosmofotofilm.  
Five Reels  
Cast

Nachel Neve.....Elisabeth Risdon  
Mr. Wilmore.....Douglas Munro  
Mrs. Wilmore.....Gynne Herbert  
Lennard Wilmore.....Cyril Raymond  
Sir John Plugnet.....Charles Rock  
Helen Plugnet.....Margaret Brewster  
Reverend Edgar Linnell.....Frank Randall  
Mr. Viveash.....Kendall Foss  
Charlie, Lennard's chum.....Hayford Hobbs  
Michael Neve.....Edward O'Neill

Story—Dramatic. Adapted by George Loan Tucker from the play by Sir Henry Arthur Jones. Featuring Elisabeth Risdon.

**Remarks**

It is a sincere relief to find that there are still directors who have found the method of presenting a sex problem play in a way that will neither shock the virtuous nor conform to the desires of the scandalous. The director in question has accomplished this without detracting one iota from the force of the message nor from the power of delivery.

Lennard Weybury, son of the squire of the village, falls in love with Rachel Neve, daughter of a sculptor. They are completely carried away by their mutual desires. Lennard returns home and his mother begs him to formally announce his engagement to Helen for in this way will the Westburys be saved from financial ruin. Lennard reluctantly consents but his love for Rachel is uppermost and ever recurring. Rachel's father dies and she, unsuspectingly, visits Lennard, who then confesses the truth to his parents. At their insistence Rachel signs a statement that she has never met their son, despite the protests of Lennard. The village pastor discovers the truth and demands that Miss Helen be told all and that Lennard marry the girl. Lennard can no longer repress the truth and before his fiancée he confesses his love for Rachel, who is about to become the mother of his child.

The problem is one that is hard to convey in motion pictures, but the director has used subtle means to portray the actions. The scenic effects that are used are of the highest order and the acting of the principals is highly commendable. Miss Risdon proves beyond a shadow of doubt that she is an emotional actress of marked ability and talent. The only fault that can be found with the picture is that some of the characters do not look their part but this does not seriously detract from its merit.

Box Office Value

Three days.

**FRANK A. KEENEY****ANNOUNCES**

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## FILM FLASHES

C. M. Franklin, one of the Franklin Brothers, has been drafted.

Harry Carey is now making "Hell's Neck," with Jack Ford as director.

W. A. S. Douglas, of Diando, has come to New York on a business trip.

Anita Stewart has returned to the screen after an absence due to litigation.

William P. S. Earle, formerly with Vitagraph, is now directing World Pictures.

Bert Lytell and Viola Dana raised \$25,750 for the Liberty Loan at a Los Angeles gathering.

World Pictures has purchased the film rights to Paul West's novel, "The Love Wraith."

The final episode of "The Bull's Eye" will be released by Universal during the week of June 3.

Gladys Leslie has commenced work on "The Rebel," under the direction of Martin Justice.

Pathé has purchased the American rights to "The Siren in the House," starring Olive Thomas.

D. A. Poucher, of the home office staff of Mutual, is making a tour of the eastern exchanges.

The official British War Film, released by Pathé, has now been condensed into a four-reel feature.

Monroe Salisbury has just completed a western picture by Henry Warner, called "The Eagle."

Norma Haas, the child actress, has been engaged for the support of Edith Storey in "The Demon."

Nell Shipman and Al. Whitman have almost completed "A Gentleman's Agreement," by Wallace Irwin.

General Film is preparing for the release of the Victory film, "The Triumph of Venus," starring Betty Lee.

Elsie Ferguson and her company are in Browning, Montana, taking the scenes for "Heart of the Wilds."

Gustav Seyffertitz, Paramount actor, will remain with that organization, despite rumors to the contrary.

June 2 has been set as the release date for the Goldwyn production of "All Woman," which stars Mae Marsh.

Norma Talmadge, upon completing "De Luxe Annie," started to work on her next picture, as yet unnamed.

Universal will release one Alice Howell comedy every month hereafter, the first being "Her Unmarried Life."

The third episode of "The Wolf-faced Man" has been completed by the Stuart Paton company at Diando.

George Kann, of the executive staff of Universal, has started a "Stamp a Day" club among Universal's employees.

W. H. Productions has acquired the foreign rights to "Carmen of the Klondike," and "The Siren in the House."

Vernon Steele has been engaged for a leading role in Mme. Petrova's forthcoming production, "Patience Sparhawk."

"Toys of Fate," with Mme. Nazimova playing two characters, is being shown at the Strand Theatre this week.

Harry Morey is now engaged on the production of "Tangled Lives," with a supporting cast headed by Betty Blythe.

Carlyle Blackwell and Evelyn Greeley are featured in the forthcoming World Pictures production of "By Hook or Crook."

The Motion Picture Directors' Association, of Los Angeles, netted \$322,500 from 75 members for the Third Liberty Loan.

Marguerite Clark will appear as both Topsy and Little Eva in "Uncle Tom's Cabin," which Paramount is filming.

Douglas Fairbanks, the athletic star, will be seen in a new picture called, "Say, Young Fellow." It is a newspaper story.

Hugh Thompson, who until recently has been seen opposite Doris Kenyon, is now with Metro, and will play opposite Emmy Whelen.

James Young will direct Earle Williams in the forthcoming Vitagraph production of "The Man from Brodneys," by George Barr McCutcheon.

The employees of Universal have started a fund for the purpose of donating an ambulance to the National Corps for American War Relief.

Emil Chautard, the noted French director, has been signed by Paramount, to produce pictures for that concern. He has a long time contract.

Oiga Petrova has taken it upon herself to reward the little blind girl, Rosa Cohen, who saved the lives of the inmates of a Brooklyn hospital recently.

Caribbean Films, Inc., a Cuban concern, has asked for the distribution right to that state for "The Spirit of the Red Cross," a Paramount feature.

Director Frank Crane, with the Madge Evans company, has returned from Atlanta, where scenes were taken for "Clarissa," by Maravene Thompson.

J. A. Cahill, an animal trainer, was injured in the filming of the "lion scene," from "Gismonda," to be released under the title of "Love's Conquest."

The second picture that Bert Lytell is making for Metro is entitled "No Man's Land," which is descriptive of an island and does not refer to war.

Ruth Roland and George Cheseboro are playing the leading roles in the Astra serial, "Hands Up," the first episode of which will shortly be released by Pathé.

The fame of Charlie Chaplin's dog was short lived, for the dog died last Tuesday. The dog was co-starred with Chaplin in his recent picture, "A Dog's Life."

Viola Dana has returned to Metro's eastern studio and has begun work on "Opportunity," adapted from a serial that ran in All Story, by Edgar Franklyn.

Dorothy Dalton, after completing her latest film, "The Matting of Marcella," took a short vacation in San Francisco. She is now at work on a Secret Service play.

Doris Kenyon, at the head of her own company, has finished her first De Luxe Picture, "The Street of Seven Stars," based on the novel by Mary Roberts Rheinhart.

The cast of "Uncle Tom's Cabin," besides the star includes J. W. Johnson, Florence Carpenter, Walter Lewis, Frank Lossee, Phil Riley, Henry Stamford, Harry Lee.

Baby Marie Osborne helped out the Liberty Loan Committee in Los Angeles last week, raising about \$6,000 in fifteen minutes from the British tank at Central Park.

Alice Joyce has chosen "To the Highest Bidder" as her next vehicle. The story is adapted from the novel by Florence Kingsley, and will be directed by Tom Terris.

Pathé's releases for the week of May 26 include "A Daughter of the West," with Baby Marie Osborne; the twelfth episode of the "House of Hate," and a Harold Lloyd Comedy.

June Elvidge has joined the company now making "The Power and the Glory" for World Pictures under the direction of Lawrence Windon. The cast also included Madge Evans and Albert Hart.

Mme. Petrova, accompanied by her director, Ralph Ince, and a staff of studio employees, recently made a flying trip to Asheville, N. C., to film exteriors for "Patience Sparhawk," her next picture.

Ed. H. Good, of Select's Pittsburgh branch, has been called for the draft army. Others in the Select employ to be called are Austin Keogh and Jerome Michael, of the legal department in the home office.

Baby Marie Osborne has completed "The Evidence," and is starting work on her next picture, the working title of which is "Mildred of the Beantank," from the story by Edgar Selden, adapted by Clara S. Beranger.

F. S. Beresford is now production manager for Diando Studios at Glendale, Cal. He was formerly with the Frohman organization, and has been technical and production manager, scenario and continuity writer for a number of producers.

Sidney Garrett, as president of J. Frank Brockless, has sold the Scandinavian rights to "Revelations" and "Blue Jeans," and also the entire Metro programme for Argentine, Chile, Paraguay, Uruguay, Bolivia and Peru. The Brazilian rights to "Brown of Harvard" and the Java rights to "Garden of Allah" have also been sold.

## FEATURE FILM REVIEWS

### "THE TRIUMPH OF THE WEAK"

Vitagraph. Five Reels  
Cast

Edith.....Alice Joyce  
Jim Roberts.....Walter McGrail  
Mabel.....Eulalie Jensen  
Lisel.....Adele de Garde  
Robert Jordan.....Templar Saxe  
Brown.....Bernard Siegel  
Teddy.....Billy Carr

#### Remarks

"The Triumph of the Weak" is an adaptation of the play by Edith Ellis called "My Man." The story, while not at all unusual, provides sufficiently good material for an interesting photo-play. The plot tells of the efforts of a young woman guilty of theft, who decides to travel the straight and narrow path, but finds difficulty in burying her past. The continuity of the picture is good, and the narrative has a degree of human interest which, coupled with the sympathetic and appealing personality of Alice Joyce, should make it a popular attraction.

Edith Merrill is a young widow with a little boy. Driven to desperation because of lack of food for the child, she steals a ring from a jeweler. The picture opens with the members of the jury taking their seats and rendering a verdict of guilty, whereupon the young woman is given five years in prison and the baby is placed in an orphanage. After three years Edith is paroled. She succeeds in locating Teddy, her little boy, and steals him from the asylum. In another city she is given employment by the superintendent of a department store. Jim Roberts, who falls in love with her. The two are married and, after months of happiness, Robert Jordan, a friend of Jim's, calls on him one day.

Jordan is a detective and recognizes Edith as an offender. To involve things still further, Mabel, also an ex-prisoner and friend of Edith's, is hiding from the police and seeks refuge in the latter's house, where she steals money from Jim. Jordan tells Jim that he is harboring a thief, and the two men attempt to trap Mabel by placing some money in a desk. In trying to steal the money Mabel is discovered by Edith, and a fight ensues between the two women. The men find Edith alone in the room with the desk broken open. Again they leave, to watch her, and Edith, helpless under Mabel's threat to expose her, is discovered by the two men stealing the money. The distracted girl reveals her past to her husband, whose heart softens, but Jordan insists upon arresting her. Jim promises to wait until she has served her term. On the way out the detective, touched by her courage, releases Edith, and proceeds to the Governor to get her a free pardon.

This Blue Ribbon feature, which will be released during the coming week, is well up to the Vitagraph standard. The story is ample, and the interest is held throughout the telling. Alice Joyce is seen in the role of Edith, and gives a very sincere portrayal of the girl who committed a misdeed in spite of herself. Jim Roberts, her husband, is played convincingly by Walter McGrail, and Templar Saxe as Robert Jordan, the detective, is quite satisfactory, as are the remaining members of the supporting cast.

#### Box Office Value

Two days.

### "\$5,000 REWARD"

Bluebird. Five Reels  
Cast

Henry Arlington.....William Lloyd  
Dick Arlington.....Franklyn Farnum  
Norcross.....J. Farrell MacDonald  
Tracy.....Wharton Jones  
Hammersley.....Marc Fenton  
Margaret Hammersley.....Gloria Hope  
Aunt Kate.....Frank Brownlee  
Jeanette.....Lula Warrenton  
Jeanette.....Grace McLean

Story—Dramatic. By Charles Sanders. Directed by Douglass Gerrard. Featuring Franklyn Farnum.

#### Remarks

The title of the story is misleading but the story itself is a good one and is well executed though Farnum should not be featured.

The uncle of Dick Arlington is murdered and makes his escape because Norcross, his uncle's new secretary, a sneaky looking individual, shows him that circumstantial evidence will convict him. The family lawyer, Tracy, helps Dick escape in order to insure his own safety. Dick marries a country girl, who has helped him elude the police. His innocence is established through the efforts of Norcross, who is really a private detective. Tracy confesses to the crime.

Farnum takes the role of Arlington but this part does not afford him a real opportunity to display his ability and energy. In this, the casting director has made a great mistake. Farnum is not a lounge lizard nor is he fitted for parlor roles. A more thrilling and thrilling story would be more adequate as a vehicle for his abilities. The picture in question, however, is above the usual Bluebird standard in so far as the situation is both logical and interesting. The supporting cast was well chosen and should be commended for the support furnished.

#### Box Office Value

Two days.

### CONFESSION

Fox Film. Five Reels  
Cast

Mary Manning.....Jewel Carmen  
Her father.....Fred Warren  
Bob Anderson.....L. C. Shumway  
Hotel Clerk.....Jack Brammell  
Detective.....Charles Gorman  
The Governor.....Andy Arbuckle  
Story—Comedy-Drama. Featuring Jewel Carmen.

#### Remarks

Mary Manning, wealthy heiress leaves for her honeymoon with her husband, Bob Anderson. Highwaymen waylay the car and rid them of all their baggage and even of her marriage ring. They are refused lodgings at the Hotel Carter but are allowed to sit up in the parlor by a suspicious looking clerk. Both doze off to sleep and before dawn Bob walks out on the porch and hears screams. He runs in the direction of these cries and falls over the dead body of a woman who has been robbed. While he is holding the dagger in his hand the clerk enters, the police are called and Bob is arrested and convicted of murder. The governor refuses to interfere and after another robbery has occurred at the hotel, Mary and her father decide to try their own skill at detecting the real murderer. Very conspicuously bedecked with jewelry she hires a room under an assumed name. During the night the robber enters and under the grilling of her father he confesses to the crime. The warden of the prison cannot stay the execution without orders from the governor. A flying trip is made to the governor for Bob is soon to be executed. The governor calls the warden on the phone but it is too late. And here is where the story takes a ridiculous turn. This business has been but the dream of the girl and she wakes to find her husband sitting by her side alive and well.

The picture is then, only one, for children and not for adults. If the dream had not been used then the picture could be used as a powerful weapon against capital punishment and would have been a propaganda play that would have attracted considerable attention. As it is it will only have an ordinary run at the various theatres and will travel the same road that other mediocre pictures travel.

Jewel Carmen, as the heiress does some very good work and gives a very pleasing portrayal of her role. The supporting cast is well chosen and fulfills its allotted share with satisfaction.

#### Box Office Value

Two days.

### "WOLVES OF THE BORDER"

Triangle. Five Reels  
Cast

Joe Warner.....Frank McQuarrie  
Pete Wright.....Jack Curtis  
George Merritt.....Roy Stewart  
Ruth Warner.....Josie Sedgwick  
Jose Mardones.....Louis Durham  
Story—Western. Written by Alvin J. Neitz. Produced for Triangle by Cliff Smith. Features Roy Stewart and Triangle Players.

#### Remarks

Joe Warner, an old-time rancher, is bitter against Merritt, a modern cattleman, and does not hesitate to show his feeling toward the latter. Pete, foreman of the Warner ranch, is in love with Ruth, Warner's daughter, and as Merritt is his only rival, he makes every effort to discredit him in the eyes of Warner. Pete accuses Merritt of having stolen some of the Warner cattle, and Warner gives him the right to reciprocate by re-stealing all that he thinks belongs to the Warner outfit. Pete, who is an accomplice of Mardones, a Mexican bandit, steals the Merritt cattle, and turns them over to Mardones. Merritt discovers the rustlings, and warns Warner to return the animals, or he'll come and get them. By this time matters have reached the point where each will shoot on sight, and each prepares for a battle. Mardones raids the Warner ranch, and has almost won the day when Merritt and his men ride up and rescue them. They discover that Pete has stolen Ruth, and Merritt goes after her. He succeeds in saving her, and when her father realizes that Merritt has been on the square, and that their quarrel has been senseless, he apologizes, and all ends well.

The picture is up to the Stewart standard, and is well produced and acted. The supporting company is well adapted for the roles portrayed.

#### Box Office Value

Two days.



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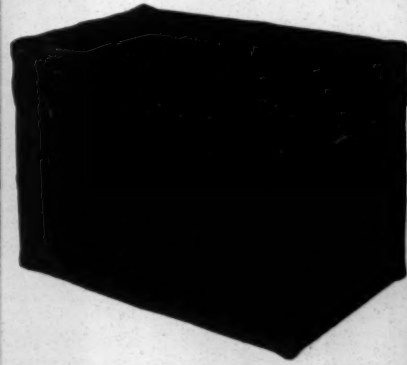
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